



DRAMATIC MIRROR.

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THE THEATRICAL NOVEL.

BY BRANDER MATTHEWS.

A shrewd critic of men and books, the late Walter Bagehot, once suggested drily that "it may be doubted if Shakespeare would have perused his commentators." In like manner it may be doubted if actors—so prone and so prompt to peruse every criticism of their own performances—are eager to read books about the theatre; whether these be biographies of the great histrionic artists of the past, or discussions of the principles of the art of the stage, or histories of the theatre, or even novels of which the action passes in part at least "behind the scenes" and of which the hero is an actor or the heroine an actress. Of these last, the stories of the stage, there are many; and perhaps the most of them are remarkable chiefly for the ignorance of the author in regard to the inhabitants of the mimic world whose feelings and whose customs he is attempting to depict.

Even when the author does know something about stage-folk he is likely to reproduce the accepted type of actress—for the actress is far more frequent in fiction than the actor and far more fascinating. There has got to be a formula for the theatrical novel as it is written in England; we find first a highly virtuous heroine beginning at the bottom of the ladder, next being engaged as understudy for the chief part; and then when the leading lady is ill or angry, playing the part with extraordinary effect and thus gaining an instantaneous triumph. The formula for the theatrical novel in France is different: the heroine there has one lover and does not marry; often she dies young; commonly there are two heroines—one dark and evil, one blonde and good—and the interest of the story lies chiefly in the struggle between these ladies for the affection of the lover.

Considering how accurately the French nowadays are fulfilling Matthew Arnold's definition that "the end and aim of all literature is, if one considers it attentively, nothing but that—a criticism of life"—it is curious to note the monotony of their many recent stories of theatrical life. The best of them are the "Crique" of M. Ludovic Halévy (one of the authors of *Frou-Frou* and of the *Grand Duchesse*); the *Troisième Dessous* of M. Jules Claretie (now the manager of the *Comédie-Française*); the *Rose Splendeurs et Misères de la Vie Théâtrale*, of M. Edmond Caillet; the plot of which Miss Braddon borrowed for one of her novels; and the "Comébois" of M. Edgar Monteil (which contains an "inside view" of the Paris Conservatory, likely to surprise most American readers). M. Zola's "Nana," in so far as it is a theatrical novel, is forced, false and foul; and so is M. de Goncourt's "La Faustin," an exasperatingly vulgar book, hateful and hideous and not true to life despite the author's ingenious misuse of certain of the facts in the careers of Rachel and Clairon. Mme. Henry Gréville's "Rose Ravier" is a pretty enough novel, but it is quite as conventional and quite as lacking in originality as M. Georges Ohnet's "Lise Fleuron." Of the most recent stories, "Le Comédien" and "Les Planches" and "Cousine Laura," criticism is quite unnecessary: they are all cut off the same piece of goods; they all reveal the same vulgarity and the same brutality; they all pretend to sentiment and they all sink to sensuality. As different as possible are the two volumes of M. Abraham Dreyfus's short stories, of which "L'Incendie des Folies-Plastiques" is perhaps the best. In all recent French fiction there is nothing brighter, nothing more keenly satiric, nothing more true to the facts of life than these sketches of Parisian theatrical existence.

Two of the great masters of English fiction have taken characters from the stage. The strolling adventures of "Nicholas Nickleby" where that young hero was enlisted in the company of comedians of which Mr. Crummles was the captain, have caused hearty and abundant laughter for now half a century and even at this late day the infant the-

nomelon is accepted as an amusing caricature. Dickens, however superior in boisterous humor, is inferior to Thackeray in art; and no figure in all the Dickens gallery of grotesques is as true and as natural as Thackeray's portrait of the Fotheringay with whom "Pendennis" falls in love, a simple, kindly, soulless creature, who is on the stage merely the instrument on which Little Bows performs. Here Thackeray revealed a truth not elsewhere discoverable in fiction; he showed us what everyone who has been much behind the scenes soon finds out for himself; that an admired and admirable performer may be lacking in intelligence if only he is gifted with the mimetic faculty and can embody the suggestions of a trainer of some sort, be he either stage manager or dramatic author.

Following Dickens as usual came Albert Smith who in one of his rambling novels—the "Scattergood Family," is it not?—has an obvious imitation of "Nicholas Nickleby's" connection with a traveling company of actors. Then, in point of time, comes "Peg Woffington," the most popular of all theatrical novels and the cause of many a romantic girl's longing to go on the stage. Charles Reade wrote "Peg Woffington" after he and Tom Taylor had written "Masks and Faces," an effective and affecting comedy, made out of all sorts of odds and ends—*Trifles* is Hogarth's "Distressed Poet," and the portrait scene is from a French play, and Peg herself owes not a little to the "Adrienne Lecouvreur" of Scribe and Legouvé. (It is perhaps worth noting that the Adrienne Lecouvreur and Kean, on *Desordre et Génie* of the French stage and the Peg Woffington and David Garrick of the English, bear very little likeness to the real Lecouvreur and Woffington, the real Garrick and Kean as we recall them from their letters and the memoirs of the time.)

The story which Reade made out of the play is almost as artificial as the comedy. It is to be remarked that most theatrical novels seem in some way to reflect the artificiality of their subject; it is as though we were being entertained with the make-believe of a make-believe. Reade's Peg Woffington is quite as artificial a character as his Christie Johnson, for example; but she is not as unreal, since no such Scotch fish wife as Reade's Christie could be, while such an English actress as Reade's Peg is at least possible. But with all her artificiality "Peg Woffington" as Reade has drawn her, is a most fascinating figure, full of charm, really womanly, even if not quite feminine, and altogether the most likely to live of all Charles Reade's characters. And with all its undue sharpness of outline and with all its dead set at sentiment, "Peg Woffington" is perhaps the best theatrical tale in our language and the story in which certain essential conditions of the histrionic character are best portrayed.

Of the later English theatrical novels there is no need to say much. Mr. George Meredith has chosen not to reprint his "Tragic Comedians," (suggested in part at least by the Lasalle-Raconitz episode). Mr. William Black, who, in the present penny of British fiction, holds a position and has a popularity not a little surprising when we consider only the artistic value of his work, has twice at least, taken theatrical characters for the chief figures in his stories. The actress in "MacLeod of Iona" was declared to be a portrait from real life, and, if this be so, the less said the better about the taste of the man who painted it. "Prince Fortunatus" is like most of Mr. Black's other novels in that it has little relation to real life; like them, it is little more than a fairy-tale in which the good genius may struggle with the evil genius through three volumes while the reader has always a comfortable certainty of her final triumph. "Prince Fortunatus" shows the glitter and tinsel of comic opera just as Mr. George Moore's sordid story, "A Mummer's Wife" shows the seamy side of it. The author of "Jennie of the Prince" wrote two or three pleasant little tales of the theatre; and the author of "Miss Bretherton" has given us in that simple novel, rather superficial and obvious as it is, a very literary view of the stage and of its denizens.

Until now no American author of repute has attempted a theatrical story. Neither Hawthorne nor Poe, neither Mr. Howells nor Mr. Aldrich, neither Dr. Eggleston nor Mr. Cable, has given us even a good short-story of which the scene was laid in the theatre. "The Virginia Comedians" of the late John Esten Cooke is a pleasant historical tale, however slight its histrionic interest; and perhaps the "Mimic Life" of Anna Cora Novatt, herself an actress and a dramatist, is the best we have to show—and to-day "Mimic Life" seems sadly old-fashioned.

In "The Tragic Muse" of Mr. Henry James, however, we have at last a theatrical novel of the very highest value—if, indeed, Mr. Henry James can be called an American, of which there is no evidence at all in these two volumes, since the scene is laid in London and Paris and the characters are all English and French. There is not an American among them—there is even nothing at all American about the book; and there is something very British in the inartistic and sprawling prolixity of the story. "The Tragic Muse" is very long; it fills two volumes; it extends to nearly nine hundred pages. It would be long even if it contained only the four or five hundred pages strictly pertinent to The Tragic Muse herself, to Miriam Rooth—but it would not then be too long, for Miriam Rooth is one of the most brilliant figures in recent fiction, and one of the most worthy to stand on a pedestal by herself, free from obtrusive entanglements. But Mr. James has not presented his central character with the directness of those French artists in fiction whose methods he admires so much and has praised so sympathetically. M. Daudet or M. Zola or M. de Maupassant when he had a Tragic Muse to show us, would not have kept us in the antechamber with Mrs. Dalloway and Mr. Carteret, and Lady Agnes and Biddy. Nick Dormer may be less of an excrement as he paints Miriam's portrait and as she does (or does she not?) fall in love with him for a little while. The unity of impression is greatly marred by the undue space given to the sayings and doings of these unpertinent personages when all our attention ought to be demanded for the central figure.

And the central figure, the Tragic Muse herself, Miss Miriam Rooth, is worthy of our best attention. She is perhaps the most vital character Mr. James has given us since he sketched the evanescent personality of Miss Daisy Miller. Miriam Rooth is true, she lives and breathes; she stands firmly on her feet and looks at us out of her glorious eyes; she is a real creation; and she is wholly unlike the accepted actress of fiction. It may be doubted whether she is like any actress of fact, whether she is in any way typical or representative; but she is indubitably alive and individual; and Mr. James's presentation of her is triumphantly successful. She grows on us slowly from the day when we first catch a glimpse of her at the Salon, from the visit to Madame Carré and the night at the Théâtre Français, to her first appearance in London and to her final appearance in the book with the vista of many a future accomplishment stretching far ahead.

The subsidiary theatrical characters are typical and various. There is Madame Carré, for instance, the old actress of the Français, who teaches acting. What a portrait this is! How exact, how restrained, how ample, and how witty! There is Mlle. Dunoyer, the perpetual *ingénue* of the *Comédie-Française*, and there is Mlle. Voisin. (Perhaps, if the parenthetical hypothesis is permissible, we may surmise that these three ladies are all portraits from life, and that the original of Madame Carré is Madame Arnold-Plessy, while the ladies who sat for Mlle. Dunoyer and Voisin are Mlle. Reichenberg and Mlle. Bartet). There is Dashwood, the young Englishman of good family, going on the stage and bringing to the management of Miriam Rooth's affairs a most useful business sense. There is even a deliciously satiric touch in the very name of the man, "Mr. Gushmore," who is hired to adapt the French play in which the Tragic Muse makes her first appearance in London. There is Gabriel Nash, most humorously fantastic and paradoxical in his

theories of art, and yet obviously having the root of the matter in him.

In conclusion, it remains to be said that the "Tragic Muse" abounds in discussions of the art of the stage, inconclusive, of course, but never inconsequent, and unfailingly interesting to those who like to think and to reason about theories of the theatre. The "Tragic Muse" is like "Wilhelm Meister" in its wealth of aesthetic discussion; and in this respect also it resembles a novel of George Sand's—"Pierre qui Roule"—if my memory does not play me false; and Mr. James is like George Sand in one thing, at least. She was no dramatist herself, but she had extraordinary insight into the conditions of the histrionic art and into the needful temperament of the actor. Therefore this novel of Mr. James's, like Goethe's and George Sand's, may be recommended to every young actor and especially to every young actress who is at all eager for improvement.

AN ELABORATE PRODUCTION.

In a chat with W. C. Willoughby, Margaret Mather's personal representative, a *DRAMATIC MIRROR* reporter obtained some interesting details of the forthcoming production of Joan of Arc, and other matters concerning Miss Mather's tour.

"Miss Mather's repertoire," said Mr. Willoughby, "will include *Romeo and Juliet*, *The Honeymoon*, *Leah*, and *The Lady of Lyons*. After filling her various out-of-town bookings, she will open a four weeks' engagement at the Fifth Avenue, on Dec. 3, with a sumptuous production of *Joan of Arc*.

"When Miss Mather was in London the costumes used in Bernhardt's production were offered her for sale, but she did not think they would prove satisfactory to the American public, and she engaged E. Hamilton Bell to prepare new designs for the costumes, as well as for the six scenic settings.

"The first scene shows Domremy, where Joan was born, and during the first act occurs the apparition of the saints announcing that she has been chosen to redeem her country. The second act shows an interior at Chinon, with tapestry in the Fifteenth Century style. The third scene is a public place in Orleans. The interior of the Cathedral at Rheims will be magnificently reproduced in the fourth scene, and the pageant for the coronation of Charles VIII. will be in keeping with the scenery. Joan's prison cell is shown in the fifth scene, and the place at Rouen where she was burned at the stake, is the subject of the last.

"William Young has made the English adaptation of the play. He has not adhered slavishly to the original, but has built up and rounded out many of the characters that were mere sketches in the French manuscript of Jules Barbier. Mr. Young's blank verse is forcible and poetic, and entirely devoid of the declamatory bombast of the French metre. The music, which was composed by Charles Gounod, will be given by the solo singers of the cast and a chorus of fifty voices from the vocal forces of the Metropolitan Opera House.

"As you probably know, Miss Mather was trained for the role of Joan by M. Got. The piece is to be presented under the direction of Arthur B. Chase, who will be in New York in November to attend to the preliminary work of the production.

"Miss Mather will be in this vicinity on Oct. 6, when she is to open the new Columbia Theatre at Harlem. Her tour will extend as far West as Denver. Negotiations are now pending for a spectacular production of Joan of Arc at the Madison Square Garden Amphitheatre some time next year.

"By-the-by, you may state that, despite rumors to the contrary, Sarah Bernhardt has really agreed to play *Romeo* to Miss Mather's *Juliet* after the expiration of her contract with Abbey and Grant, and they will appear together in America during the season of the World's Fair."

NEXT WEEK:

The Old Criticism and the New
By WILLIAM ARCHER.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

PROVIDENT—HARRY MONROE, 99 N. CHURCH—THE SINGERS, 915 P. M.
BAL'S—THE SINGERS, 915 P. M.
FIFTH AVENUE—THE SINGERS, 915 P. M.
GRAND OPERA HOUSE—THE SINGERS, 915 P. M.
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WHEN WILL IT STOP?

THE *Herald* prides itself on the unique headings that cap its news items, and on Thursday last it published an account of three divorce cases, which the genius who presides over the heading department ticketed, "An actress and two other women tired of their husbands."

The emphatic distinction that is placed upon the "actress" as something different and apart from the "other women" would be amusing were it not for the extent to which his practice is carried by the newspaper *liberators* who preside over the different departments of the daily journals.

The high position which dramatic art and its artists have attained during the past few years, and the respect in which the theatre is held by the thinking public, who recognize its power for good or evil, seems to have no effect upon these scribblers, who continue to make a daily exposition of their density upon the pages of the sheet with which they are connected.

The details of this article show that of the three women the "actress" was the most worthy of sympathy and of the chivalry which American men are popularly supposed to accord to womankind. But the Ann Street journalist who could not lose this opportunity of a display of literary attitudinizing, coolly annexes the first sufferer, and dubs her "an actress," while the "two other women" escape his mention from the fact that they probably have no profession, and are not obliged to work for their bread.

A PRIVILEGE ABUSED.

THIS all men's office to speak patience, that we are credibly informed that there are times when patience ceases to be a virtue. Such a time has come in the case of our erring brother, the Boston *Transcript*, which has deliberately and regularly abstracted from *The Mirror* a large number of paragraphs every week during the last three months, and printed them as its own.

We chided our misguided contemporary for this unprofessional practice some time ago, and urged it to adopt seemly methods, in keeping with the character and principles of a re-

spected Boston journal. But it has continued obstinately in its evil ways, and we are forced reluctantly to the sad conclusion that it is deaf to salutary reproof, if not positively unregenerate.

We were willing that the *Transcript* should help itself liberally to *The Mirror's* good things, realizing to what extent they illumined its dramatic column, always provided that the source of supply found occasional acknowledgment.

But when we find it copying whole columns of the material with which we provide our readers, and shamelessly using it without even a pretence of giving credit, we feel the same inclination that lingered long in the cerebral region of DAIKOT's pope's mule—i. e., to kick.

Recently an interesting paragraph concerning the earnings of the Polish tenor, JEAN DE RESZKI, was seized upon by the *Transcript*, along with other *Mirror* booty, and transferred to its columns in the usual manner. A few days later this item was reproduced in the Philadelphia *Ledger* which quotes frequently from *The Mirror* and always gives credit. The *Ledger*, supposing the paragraph original with the *Transcript*, attached to it the name of that journal, thereby unintentionally wronging the paper from which it was stolen.

This is but one example of the results of indiscriminate and unprincipled journalistic misappropriation. It may seem trifling, but it forms one of the best evidences of the calibre and character of a newspaper.

The *Transcript* is hurt much more than *The Mirror* by its persistent abuse of the privilege of quotation.

RELEAGUING PREJUDICE.

LAWRENCE BARRETT has tilted the lance once more for the players in a recent letter to the Boston *Herald*, in which he goes over the oft-trodden field and asks that unanswerable question, why the actor and his calling are made the subject of abuse from the narrow-minded zealots who beat their breasts upon the public highways and cry out that they are not such as these.

"The poet of the Puritans," writes Mr. BARRETT, "the immortal singer, who in darkness saw all the glories of the celestial kingdom and all the region of the lost, the Puritan MILTON did not disdain to chant the praises of the 'well-trod stage' and of 'sweetest SHAKESPEARE, fancy's child.' In all the ages of the theatre, as in all ages of literature and the kindred arts, the character of the representative has been up to the standard—no higher, no lower. If any ostracism exists, it is owing to causes foreign to the art: it springs from personal causes, separating the private character from the public duty, and is therefore honorable to the theatre and the actor."

It is a pleasing reflection for those who are ranked as "actor-folk," that the blatant denunciations which sometimes find their way into print usually proceed from some back-country parsons who preside over congregations of simple-minded people, whose ambitions and aspirations are all contained inside the boundary lines of the Lonelyville in which they exist.

WHO IS HE?

A RELIGIOUS journal called the *Episcopal Recorder* has published an article attributed to "an actor who belongs to a famous theatrical family" wherein the stage is treated to a dose of the abuse that it has received time out of mind from narrow-minded and ill-informed clergymen.

This anonymous "actor" says, or is represented as saying, that "the theatre was not made for Christians." While no one will quarrel with this assertion, we may with equal relevancy add that neither sculpture or painting, nor song or poetry were made for Christians, inasmuch as they all existed, like the sun and the stars, some years before Christianity was born.

The "actor" then goes on to say how revolting he at first found the work of rehearsing on the Lord's day, but the prickings of his conscience soon ceased. "Respecting the morality of the profession," he continues, "the familiarity in some performances renders it exceedingly difficult for either sex, especially the women, to remain unsullied."

These remarks are worthy of no consideration beyond the fact that they purport to emanate from a member of the profession—one "who belongs to a famous theatrical family."

Can the *Episcopal Recorder* give the name of its informant? In the event of failure or inability to give the name, is it ready to meet and disprove the charge of fabricating the whole story, and resorting to the contemptible device of putting the stock lies of the canting ignoramus who habitually attacks the theatre from the pulpit into the mouth of an imaginary "actor," in order to produce an appearance of candor and credibility?

We believe that our sanctimonious contemporary cannot name any actor as its informant, for we are quite certain that no member of the profession could be induced to lie deliberately about the occupation that gives him his living, or that the descendant of "a famous-theatrical family," could so grace and vilify the loins from which he sprang.

A CURIOUS DISTINCTION.

AN advertising rate-card from a morning newspaper in this city bears upon its face the stamp of the monumental ignorance which marks its parent font.

The classification of prices is peculiar in the extreme, and must strike the reader with a sense of the ridiculous value that is placed upon art by some of our local editors. It is noticeable that advertisements coming under the heads "Clairvoyant," "Medical," "Personal" and "Matrimonial," are considered as belonging to the financial top-notch of advertising, and are charged higher rates than the other styles of "ads." In other words, a premium is demanded from any advertiser who may be suspected of having any little dodge on foot which might be aptly placed under the general heading, "Crooked."

Now, one of the odd circumstances in this connection is that "Amusement" advertisements are charged for at the same rates as these conspicuously shady announcements, while the "Help Wanted," the "Dancing Schools," "Dogs and Birds," "Summer Resorts," and others that appeal more directly to the wealthier class of people are let in at lower terms.

The announcement seems to be worked on the same principle that obtains at the race-track *cafés*, which charge half-a-dollar for a ten-cent sandwich. But why "Amusements" are reckoned among the "fake" advertisements is one of the things past all finding out.

A NATURALIST has discovered that the antlered emblem used by the Order of Elks is not an elk but a wapiti. "The true elk—and the only one existing since the giant Irish elks of the peat bogs ceased to exist—is *also alces*, known in North America by its Indian name of moose," says this authority. Under the circumstances the New York Lodge of Elks will do well to adopt the palmed antlers of the moose as their token, and rechristen the refractory branch of the Order Wapities.

PARTY RATES are being posted by many railway companies. There seems to be no fear that the Interstate Commerce Commission will appeal from the decision of Judges JACKSON and SAVA to the Supreme Court.

A BRIGHT little paper just started in St. Louis, called the *Amusement News*, begins its first budget of amusing news by presenting a half column of *DRAMATIC MIRROR* items—and uncredited, at that.

CITY EDITORS were puzzled to decide whether Monday night's performance at Niblo's came under the head of sporting events or dramatic productions.

TWO new stock companies will be added to the permanent theatrical attractions of New York next season. The more the better for the cause of dramatic art.

UNANIMOUS metropolitan newspaper verdict seems to be impossible. Critical opinions regarding new plays have differed more than ever this season. The reliable writers continue to hold to a good standard, the pufflers and wishy-washyites invariably disagree with them.

SPLENDID theatre weather this! Every attraction that deserves it is doing a large business in the metropolis.

PERSONAL.

HUNTINGTON.—Agnes Huntington is to sail from Liverpool to-day (Wednesday), and the members of her company will follow her on Sept. 13. Miss Huntington is to open her season at the Broadway Theatre on Oct. 9.

MANOLA.—Marion Manola has been engaged to sing the leading role in the revival of *Iolanthe* at the Chicago Auditorium on Sept. 13.

BIDWELL.—Mrs. David Bidwell, who has been summering at Richfield Springs, is now in New York looking attractions for the St. Charles Theatre and Academy of Music of New Orleans, which she has managed since the death of her husband.

MANTILL.—Robert Mantell left New York last Sunday for Duluth, where he is to open his season on Thursday.

STERNROD.—Vincent Sternrod will sail from England for this country by the *Hibernia* on September 6.

GILMAN.—Ada Gilman is in Chicago, attending to some legal matters that require her presence there.

STARKE.—At the close of *Hattie Starr's* season at St. Louis she was presented with a diamond-studded locket by her managers, Messrs. Dixon and Bell.

COGHILAN.—Rose Coghlan, who has been visiting her brother Charles at his country residence at Souris, Prince Edward's Island, has returned to the city.

PENDLETON.—The wife of J. F. Pendleton is seriously ill in New York with peritonitis. A letter of notification to Mr. Pendleton has been left in care of *The Mirror*. It will be forwarded on receipt of his address.

ORMONDE.—Eugene Ormonde, formerly of Augustin Italy's company, has taken up his abode in England.

SHANNON.—Effie Shannon, the bright ingénue of the Lyceum company, asks us to deny the report that she is engaged to marry Henry Guy Carleton.

NORTON.—Lyander Thompson, the actor and artist, has just finished a fine portrait in oil of John W. Norton, the manager of St. Louis, Chicago and Pittsburg, and has placed the picture on view for a few days at his studio.

KENDAL.—The Kendal company will sail from England on the *Germania* the 27th of this month. Mr. and Mrs. Kendal and their manager, Mr. Riddell, will follow on the 27th by the *Etruria*.

HARRIGAN.—Mr. and Mrs. Edward Harrigan arrived in the city yesterday from Schroot Lake.

GOODWIN.—N. C. Goodwin will sail for New York tomorrow (Thursday) on the *Herra*.

MASSNET.—Jules Massenet has gone to Vevey, Switzerland, to finish the orchestration of his new opera *Le Mage*.

JARBEAU.—Vernona Jarbeau recently received a letter from Sir Arthur Sullivan granting her permission to use a selection from *The Gondoliers*.

LOVERING.—Daisy Lovering is playing the ingénue part in Daniel Sully's *Millionaire*.

ANDERSON.—It is said that Felix Moscheles has been commissioned to execute a portrait of Mary Anderson in her bridal gown.

SOLLÉE.—Ida Sollée has been engaged as leading lady of *The Fugitive* company, which will open its season Sept. 22. Miss Sollée played the part of Madame Juno in *Josephine* when Khia appeared in that piece in San Francisco last season. She also filled a long engagement in *The Great Metropolis* during the Western tour of that organization.

IBSEN.—An authorized "Life of Ibsen," written by Henrik Jaeger, will appear early in the Autumn. An English translation is being prepared.

PEPPER.—Harry Pepper, the tenor, has started a vocal studio on Fifth Avenue. Mr. P. P. is fully conversant with all the requirements of the lyric stage, and starts out with every prospect of success.

WINSTON.—It looks as though Jeannie Winston might have some legal difficulties awaiting her before long. She is given to the press both as a member of Margaret Mather's company and of the Carleton Opera company.

VOKES.—Rosina Vokes is expected to arrive from England on the *Germania* Friday. Rehearsals of the company will first be held at Daly's Theatre, after which the entire organization will go to Niagara Falls and rehearse there, preparatory to opening the season at Lockport, N. Y.

MOORE.—Adelaide Moore sailed for New York last Wednesday. After closing her season at the Globe Theatre of London, Miss Moore took a short rest at Clingford, on the border of Epping Forest, as she was suffering from overwork.

HARNED.—Virginia Harned, E. H. Sothern's leading lady, has been discovered by the press to resemble Bernhard, Rose Coghlan and Rosina Vokes.

YEAMANS.—Jennie Yeamans is taking a two weeks' vacation.

THE USHER.



In Usher:
Meet him who can't. The ladies call him, sweet.
—LOVE'S LABOR'S LOSS.

In Camille D'Arville Marie Halton seems to have found a rival who will not tamely submit to unpleasant annoyances.

When she declined to proceed with her song in Madame Angot, the other night at the Casino, until Miss Halton's interruptions ceased, Miss D'Arville did quite right.

Miss Halton has had several quarrels with members of the Casino company. Perhaps she thinks that is one way to secure public attention when the ordinary methods fail.

If the stage-manager knew his duty and preserved discipline, these silly exhibitions of a commonplace performer's ill-temper would cease.

Mr. Spies, although his "requests" and his manners are open to criticism, is entitled to credit on one score, and that credit I cheerfully give him.

He is an honest man.

In these days, when rascals and sycophants, frauds and hypocrites are preying upon the profession to a greater extent than ever before, honesty is a quality which commands more respect and commendation than ordinarily applies to the possessors of that basic element.

On this account I am glad to supplement the other comments that have been bestowed upon Mr. Spies by THE MIRROR with the ready acknowledgment that his personal and public dealings are strictly "on the square."

Myron Calice plays the villain in One Error and commits suicide nightly by drinking poison.

At the first performance this operation was watched most attentively by a manager, well-known in this city.

When it was over he said he had been trying to find the difference between a poisoned chalice and a poisoned Calice.

William Hanlon ate a beefsteak on Monday and his hand was as steady as that of the attending physician in the hospital.

His recovery has been as remarkable as was his escape from instant death by that terrible fall at the Academy. A few cuts, some bruises—that's all.

Nevertheless, Hanlon will not resume performing for two weeks or longer, and perhaps not again in the Academy during the engagement of Rich and Harris' company.

It is a sufficient refutation of the unfounded report that the Hanlons are not entitled to the use of their name that, during William's confinement in hospital, the Hanlons, of Fantasma and Voyage en Suisse fame, have been most solicitous as to his progress.

Back Number Budd should form a partnership with Jabez Huckleberry Fynes. That thrifty Beantowner is curiously suited to the business. Of course it has its drawbacks. For instance, the collection and sale of old papers does not bring twenty-dollar plums from Poughkeepsie or "divvies" with press-agents. It is a straight business, however, that pays at one end, and so it may be said to have its advantages.

Manager Palmer is on the sea, homeward bound.

Among the many plays which he has either secured or obtained an option on is Sardon's Thermidor, so called from the fact that the action is on the 9th Thermidor, 1794.

When Mr. Palmer arrives he will find plenty of work on his hands preparatory to the opening of the season at Palmer's and the Madison Square.

I hope that the suggestion in another column regarding Ben Baker, who now lies ill at his home in Twelfth Street, will be acted upon by members of the Actors' Fund. There is only one Uncle Ben, and he has now reached an age which forbids the hope that we can keep him with us many years longer.

Don't let us wait until one of the sweetest and best of men that we know is beyond the reach of evidence of our appreciation before we take action.

Our darling, doted friend, the actor goes first.

is beginning to talk deeply of things artistic. Before long he will be writing technical dissertations for the symphonies.

Interrogated by a reporter as to whether his debut was disturbed by stage-fright, John L. replied, "Naw, I'd be a fine one to get frightened at a few spectators."

And then he went on to analyze the subject in the following words:

"To maintain one's mental equilibrium under trying circumstances is dead easy when you know how; but you've got to learn how first, the same as learning to swim."

Ambitious aspirants will do well to ponder this sage observation. It may suggest the advisability of "doing" a man or two before attempting to "do" the public.

Miss M. E. Braddon has come out in a card denouncing a paper called the *Mercury*, published in this city, for attaching her name to a cheap story written by somebody else, and that somebody a literary tyro.

She says that paper has frequently pirated her novels without shame, but she thinks the outrageous attachment of her name to a wretched shilling-shocker is an even greater plea for the passage of the International Copyright bill by Congress.

That measure, by the way, is likely to come up again in the House this week. The damnable Copyright League is once more fighting bravely for victory.

This same sheet, the *Mercury*, is announcing what it calls a literary sensation, entitled "Footlight Revenge; or Theatrical Life in New York From the Inside."

The advance synopsis of this delectable *novel* promises descriptions of "Real actresses and bogus actresses, real managers and bogus managers; the desperate methods of unprincipled men and women on the stage to crush their rivals and enemies; the power of newspaper slander to ruin a good woman; the fights, rivalries and personal conflicts in a theatre; revelry and license on the road," etc.

This "powerful, realistic life drama" is purported to be by "one who has been for many years connected with theatres and theatrical people."

Judging from the reference to newspaper slander I should not be surprised to hear that this remarkable work emanated from that arch-mercenary, old Caldwell himself.

The Lyceum and the Madison Square are faithful to the anthem this season, and so also are several other leading theatres.

The new Brooklyn Park fully opened its career with the patriotic strains. The Grand Opera House in that city followed suit.

Manager Arthur, of the Opera House at Amesbury, Mass., has this line printed conspicuously on the programmes: "Patrons are requested to keep their seats until 'The Star Spangled Banner' is played by the orchestra at the close of every performance."

All the band concerts in the public parks of this city have opened with the national air during the last three months.

The custom has come to stay.

The mill scene in *The Tale of a Coat* has not been withdrawn, in spite of numerous paragraphs to the opposite effect. It was received with applause at Daly's last Saturday.

Manager Palmer hit the nail squarely on the head when he told a *Herald* cabler the other day that American actors suffer discredit from the false pretences of the unknown people who go to London and claim to be famous players in their own country.

"Incompetent people come over here to England," he said, and announce themselves and their pieces as American successes without a particle of truth. Naturally this sort of thing discredits the American stage. It is made possible by the general ignorance about America which appears to obtain in this country."

A good deal of fault is found by us with the London critics on account of their low estimate of our acting and playwriting abilities. But, considering the ignorance Mr. Palmer alludes to, and the deluge of unrecognized transatlantic actors with large claims and fiendish plays, are they really so blamable as we sometimes think them to be?

HOW TO FILL OPEN TIME.

From now on theatre managers throughout the country will have odd dates to fill. Sometimes it is time they have been holding and that is not taken by a combination, or a company cancels unexpectedly, or certain dates have been saved until suitable attractions could be procured.

THE MIRROR'S Open Time department just meets the wants of these managers. It is the most economical, speedy and reliable way of notifying stars and combinations what time remains open. It is regularly seen by every traveling manager of any consequence whatever, and although it has been but a short time in operation it is already beginning to demonstrate its utility in a practical and eminently satisfactory manner.

The rates for inserting open time in this department of THE MIRROR are moderate.

One announcement (one date) costs fifty cents, and for each additional date twenty-five cents. Subsequent insertions are charged for at the same rates. The announcement includes the name of the town and State, the name of the theatre and the date or dates advertised.

Dates can be inserted in the Open Time department up to noon on Tuesday.

HE WILL TEST IT HIMSELF.

Charles Barnard, the dramatist, *literateur* and inventor, informs THE MIRROR that he will produce his new play, *Mary Lincoln*, M.D., at Proctor's Twenty-third Street Theatre on the afternoon of Thursday, September 18. Mary Shaw has been secured to originate the title-role and the rest of the cast has been carefully chosen to insure a performance that will embody the author's ideas.

Mr. Barnard describes *Mary Lincoln*, M.D., as "a drama of rural domestic experience." It is a story of New England life and character, a favorite subject of illustration with this author, as evidenced by his *County Fair* and *Sarah Tarbox*.

Mr. Barnard submitted the manuscript of *Mary Lincoln*, M.D., to several managers. They were all afraid to produce it, because it was an unconventional work, in plot and treatment, and the average manager is unwilling to risk his judgment or his money on any play that departs from the good old lines with which they are familiar and beyond which their confidence does not extend. Mr. Barnard had given them to read a play that disregarded the traditions of the box-office with a sublime indifference to consequences, and that was quite sufficient to excite managerial distrust.

Then Mr. Barnard concluded to undertake the trial production on his own account, and effected the arrangements referred to for the matinee at Proctor's. His object is to obtain a critical and popular test of the work. If the result is favorable managers on purchase bent will speedily appear on the theatrical horizon.

PEACE DECLARED.

Mr. Unversagt, backer, and Mr. Lykens, manager, did not come to blows, go to law or break up the Fay Templeton show.

No one would have been in the least surprised had either of these calamities resulted from the ungloried quarrel that disturbed the serenity of Hendrick Hudson's complicated affair last week.

Mr. Unversagt extracted his vocabulary in the effort to do justice to his feelings and Mr. Lykens' alleged irregularities when he talked to a *Mirror* reporter last Tuesday, and Mr. Lykens promptly retaliated in kind through the medium of the daily papers.

Then the combatants met, realized that the public row was sending the Templeton enterprise to pot, and made up their differences—at least so far as outward appearances went.

Funny people, these backers and hustlers! Their movements are about as erratic and uncertain as those of the little balls manipulated by the dextrous and happy thinkbagger at Coney Island.

The Templeton backer appears to be a thrifty one. He has a poor opinion of the value of the librettist. When Gill and Fraser asked for the first week's royalties on Hendrick Hudson Mr. Unversagt tendered them the magnificent sum of 75 cents.

The Templeton company got off to Washington on Sunday, where they are playing this week. Speculative observers are considering the momentous question, How long will the Unversagt-Lykens reunion last?

THE REIGN OF THE MERRY ONE.

A. H. Canby, in conversation with a *Mirror* reporter, maintained that The Merry Monarch could easily have run all Winter at the Broadway Theatre, if it had been possible to arrange an extension of the seven weeks originally agreed upon.

"Nevertheless," said Mr. Canby, "it is the intention of Francis Wilson to give everybody an opportunity of seeing the opera, as he is to return to the Broadway Theatre in the Fall of 1894 and stay there until Christmas. After the present engagement, The Merry Monarch is booked for Baltimore and Washington, and then Mr. Wilson is to appear for four weeks in Chicago and four weeks in Boston. The opera has made a great hit with the public and is certainly good, in my opinion, for two seasons of excellent business."

"We have been compelled to do some cutting. The length of the libretto was correctly gauged by Mr. Goodwin, but the numerous encores have made it absolutely necessary to eliminate something. The sneezing song has been cut out, the music of which, by-the-by, is not by Woodson Morse but was composed by Chabrier. Various features in the second had also to be sacrificed."

The road company will be, exactly the same as that which is now presenting the

opera at the Broadway. It is Mr. Wilson's policy never to have two companies, as out-of-town theatregoers are entitled to the best that can be offered. The scenic effects will be precisely the same on the road as in New York, even down to the calcium lights. The tour will end on May 1 in Philadelphia, and then all hands will be given a vacation through the Summer."

THE CLEMENCEAU CASE.

The production at the Standard Theatre on Sept. 13 of William Fléron's version of Dumas' play *L'Affaire Clemenceau*, will be awaited with interest. Mr. Fléron, who is an experienced writer as well as a gifted polyglot, is said to have adhered closely to the French lines and, under the title of *The Clemenceau Case*, written a strong play. He has worked entirely from the original manuscript, which he obtained from Dumas himself.

As to the production in New York, although there is little hope of beating the record of four hundred nights in Paris, success is anticipated by the adopter.

Wilton Lackaye will originate the part of Pierre, and Pearl Etyngie that of Iza, while Alice Fischer will essay the role of Countess. Others engaged include John Kellard, Frank Tammill, Sr., Daniel Jarrett, Harriet Ford, Ella Gardiner and Mrs. Elizabeth Post.

The stage will be directed by William Young, and Captain Alfred Thompson will be in charge of the scenic effects.

LAUNCHING SUPERBA.

"Yes, we will open with *Superba* in a superb manner at Albany on Sept. 27." The speaker was Edward Warner, the popular manager of the Hanlon Brothers' company.

"We've taken Hermann's Bleecker Hall in that city, and although it's not very well known, it suits our production down to the ground. The hall is spacious—quite as roomy as a theatre—and has a stage twice as large as any theatre in Albany. *Superba* is an immense spectacular affair, and we need room for our tableaux. The accommodation for the electric lighting, colored fires, etc., is also splendid."

"Yes, the company's all engaged. There is Howell Hansel, G. D. McIlbourne, the clown, Rose Forte, Marie Cahill, Cora Macy, and altogether over ninety people. From Albany we will go to Buffalo. Another special engagement made recently is that of a lot of pretty girls to do character dances, and twenty men picked from the best variety companies to do grotesque and acrobatic work."

"There is a lot of money in *Superba*, and we expect to realize some of it this season."

TOO CAUTIOUS BY FAR.

A funny story is told by Marc Klaw of Neil Burgess' recent trip to Chicago. McVickers' Theatre had been engaged to rehearse in during the day so that the Columbia Theatre would be clear for the carpenters and machinists of the County Fair company.

Mr. Burgess did not want it known that he was in Chicago, so he made his journey from one theatre to the other by back alleys. Meanwhile a stout, thick-headed Chicago watchman had been stationed at the stage door of the Columbia with instructions to watch everybody that came in and out, and to see that nothing was taken from the premises.

Some time later Mr. Burgess, who had been superintending the building of his race-track scene, started home as usual, and on his way through the alley which led to the stage door picked up one of the smaller cogs of the panoramic machinery, and was hurrying off when the policeman grabbed him. Burgess expostulated and told who he was.

"Oh, no you don't!" replied the officer. "I'm put here to look out for the like of you. You've got to come along."

"But I own the show; I'm the Neil Burgess," objected this victim of his own caution. "You're a blamed liar!" retorted the policeman. "Neil Burgess is in New York and you've got to come along."

Finally Mr. Jefferson was called, and the officer was eventually convinced of his mistake.

BRITISH COLUMBIAN LIKED IT.

Maude Granger says that her visit to Victoria, B. C., with *Inherited*, was one of the most successful of her Summer engagements in the West.

The play "caught on" with the Britishers according to trustworthy reports and the actress was shown much attention during her stay there. A lawn party was given in her honor one afternoon, and the next day a visit was arranged to H. M. S. *Warpside*, the flagship of the English fleet, and other ships of the Pacific squadron lying in Esquimaux Harbor, near Victoria.

The actress was advised by a number of Londoners who saw *Inherited* to produce it in that city.

Miss Granger's regular season will open at the Bush Street Theatre, San Francisco, next Monday. The engagement is for two weeks.

AT THE THEATRES.

LYCEUM.—THE MASTER OF WOODBARROW.

A comedy in five acts by Jerome K. Jerome.
 Allen Rollett..... Edward H. Sothern
 Luke Cranbourne..... Morton Selton
 Mike Stratton..... Walter Craven
 Col. Jack Dexter..... Rowland Buckstone
 Mr. Purvis..... Owen Fawcett
 The Hon. Tom Gussott..... Cyril Scott
 Baron Von Schnorr..... H. W. Montgomery
 Richard Hanningford..... Mr. Craven
 Mr. Piffin..... Augustus Cook
 Peters..... Tully Marshall
 Lehabed..... Ernest Sterner
 Mrs. Rollett..... Kate Denin Wilson
 Clara Dexter..... Virginia Harwood
 Deborah Deacon..... Nella Guilin
 Raoul..... Linda Rainbridge

Mr. Sothern's fourth engagement at the Lyceum Theatre began pleasantly on Tuesday evening of last week, with the first production in this country of *The Master of Woodbarrow*, a comedy by that newly-risen English dramatic-literary star, Jerome K. Jerome.

As many of Mr. Sothern's friends as were in town and could find seats or standing-room in Manager Frohman's charming theatre were present to give him a cordial welcome, and their partisanship withstood a severe test in the discovery that the favorite comedian was cast for a character quite foreign to his talents and beyond the scope of his powers.

So far as *The Master of Woodbarrow* and Mr. Sothern are concerned it is a case of dramatic misfit. Mr. Sothern is essentially a comedian; he is not a serious actor. If the object of his appearance in a role that calls at times for the expression of poignant emotion was to show the public just what the clever actor's limitations are, it succeeded. But if it was to prove that he is gifted with that rare versatility which enables a good comedian to leave off giving mirth and succeed equally well in drawing tears, the result was decidedly not attained.

We do not mean to imply that Mr. Sothern's performance of Allen Rollett was not intelligent and painstaking, or that his conception of the part was either inadequate or incomplete. On the contrary, it indicated the careful analysis and painstaking preparation of a conscientious and brainy actor. But between the intelligent conception and the hard, artificial interpretation there was a fatal gap, which went to show that intellectual keenness does not avail an artist when he deserts the line of endeavor for which he is fitted by temperament and physical characteristics.

There were several dainty touches in the impersonation. The comedy lines and situations in which Allen is the central figure were so cleverly done that they put the spectators in good humor and made the shortcomings of his graver scenes the less obvious. In spite of Mr. Sothern's deficiencies, in spite of his forced and frequent little laugh, his unsympathetic voice and his boisterous hysteria, the performance he gave was always interesting because it was always clear and intelligible.

The audience enjoyed Allen's imitation of his butler's strut; his violent rebellion against the tenets of "good form," and the various solecisms and unconscious violations of superficial propriety that the Devon lad exhibits in his efforts to enjoy the affluence which he finally discovers brings him nothing but misery. But they found his patios and deliriums of feeling unconvincing, and they witnessed them unmoved. When the performance concluded many were heard to express regret at the actor's desertion of such parts as the amiable auctioneer and the good-hearted English lord.

Mr. Jerome's play is a pretty little sketch whose story follows conventional lines, but whose treatment is fresh and delicate. We are all familiar with the experiences of the humble-born young fellow who longs to cut a dash and is gratified in his wish by inheriting an unexpected fortune, and who learns, after all, that money does not mean happiness, and that an unsophisticated yokel is out of place among the designing folk of the big city, and that home, with its love and its peace, is the best place on earth.

To this trite subject Mr. Jerome has given the charm of smooth and natural dialogue, a succession of interesting scenes that unfold the plot plainly and logically, and an assortment of well conceived and well executed character types.

The atmosphere of the piece is wholesome and its simple lesson is forcibly conveyed. An actor possessing the sympathetic requirements for the rôle of Rollett would probably make *The Master of Woodbarrow* a very enjoyable performance.

The cast, generally speaking, was excellent. Mr. Selton made a capital Cranbourne, society sharper. Mr. Buckstone gave an impressive, if somewhat overdrawn picture of Colonel Dexter, a species of Captain Costigan. Messrs. Craven, Fawcett, Scott and Marshall were individually successful in making their small characters worth all that was in them. Mr. Cook, as Mr. Piffin, the butler, was distinctly funny. Mr. Montgomery played a German baron badly. It was not possible to attach a geographical location to his accent. It was one of those mysteries that Mr. Jerome says are found

only in Stageland, which is not down on the map, as all men know.

Miss Harwood was the fascinating adventuress, with a good heart pulsing beneath her faculty for aiding the rascally schemes of her husband; Nella Guilin made a *triste* and interesting Deborah; and Kate Denin Wilson was an admirable representative of the hearty Devonshire matron.

The scenery, by W. H. Day, was up to the Lyceum standard—which is tantamount to saying that the canvas was artistically painted, the architecture good, and the furnishings complete in detail.

HAMMERSTEIN'S.—THE SEVEN SUABIANS.

A comic opera in three acts. Libretto by Hugo Wittmann and T. Bauer. Music by Carl Millöcker.

Count Omar..... Chauncey Olcott
 Katherine..... Lilly Post
 Emerenz..... Josephine Knapp
 Paracelsus..... Robert F. Cotton
 Spatzle..... William Blaisdell
 Hannele..... Annie Myers
 Black Grete..... Mathilde Cottrelly

Millöcker's *Black Hussar and Beggar Student* made the first production of an English adaptation of his *Seven Suabians* an event of considerable interest. To say that the opera from a musical stand-point is somewhat disappointing is not by any means to pronounce it a failure. It is throughout pleasing and enjoyable, and the lyrics, notably a romance by Katherine in the first act and the "Song of the Clock" in the second act, are especially bright and harmonious. Two amusing topical songs, "Wait a Little Bit" and "Not Now, But Later," were accorded several hearty encores. But the musical numbers generally lack that degree of sparkling tunefulness which is such an important element of success in comic opera.

The dialogue is bright and sometimes pointed, but many of the jokes seem to have been borrowed, along with the plot of the play, from the sixteenth century.

Chauncey Olcott as Count Omar was acceptable. He has a sweet tenor voice, but it is lacking in power. Robert F. Cotton as Paracelsus, and William Blaisdell as Spatzle, were very amusing in their respective rôles.

The Katherine of Lilly Post was rather disappointing. Her voice is not particularly strong and her acting is somewhat artificial. Annie Myers as Hannele was as piquante and charming as usual. Her work is always delightfully captivating and artistic. Mathilde Cottrelly as Black Grete received an ovation upon her first entrance. The part she has reserved for herself is nothing in itself, but few as the opportunities are, the character is rendered with the true Cottrellian finish. All the members of the company, including the manager, Colonel McCaull, were summoned before the curtain at the end of the first act.

The chorus was well drilled and the groupings were effective. The scenery, though not strikingly handsome, was appropriate. There was a ludicrous oversight in the minutiae of the performance that appears to have escaped the stage manager's notice. The watch in the first act lighted his lantern with a lucifer, although matches were not invented until some centuries after the period of the plot.

Taken as a whole *The Seven Suabians* should prove fairly successful. It is, however, sadly in need of compression. The curtain did not fall on the last act until 11.45.

GRAND.—AN IRISH ARAB.

A comedy drama in five tableaux, adapted from *The Veteran*.

Off-an-agan..... Bobby Gaylor
 Sultan..... W. C. Deal
 Emir Mohammed..... J. B. Brown
 Oglon..... James E. Sullivan
 Amineh..... Marie Rene
 Gulnare..... Lottie Hagen
 Colonel Branscombe..... James M. Ward
 Jack Branscombe..... Clarence Handyside
 Edward..... James M. Brophy
 Blanche Wilson..... Jessie Story
 Mrs. McShake..... Carrie Clarke Ward

At the Grand Opera House on Monday night, a highly diverting version of *The Veteran*, of pleasant Wallack memory, was presented under the title of *An Irish Arab*. The Arab has been made to fit the eccentricities and clever character acting of Bobby Gaylor, whose delineation of the powerful Vizier of Myra with the most intensely Irish mannerism and facial make-up caused roars of laughter.

The main idea of the part is that an uneducated but shrewd and quick-witted Irishman, a deserter from the English Army, having been shipwrecked on the Arabian coast has managed to become the Sultan's chief counsellor and judge. By virtue of his office he is enabled to save the lives of Colonel Branscombe and Jack and Edward Branscombe, officers of the English army who have come to the Sultan's palace with a flag of truce to rescue two ladies who are captives there.

The play is a mixture of comedy, burlesque and spectacle, but all of it good enough to make even a hardened playgoer laugh. The comic dancing introduced by Gaylor was unusually funny.

The cool, imperturbable assumption of Arabian dignity and power by a Hibernian of the most pronounced Emerald Isle type was naturally the attractive feature of Gaylor's spirited and easy performance. His treatment of the character was highly appreciated by the audience, who honored him with repeated calls.

W. C. Deal played the Sultan with personal dignity and force yet displaying oriental manners, treachery and craft. J. B. Brown acquitted himself well as Emir Mohammed, the Arab Sheikh. James E. Sullivan as Oglon, the servant of Off-an-agan, was a humorous second to his master. Paul La Martine and J. H. Davis as the two merchants disputing over the cow were a capital pair of excited litigants.

Marie Rene was forceful as the proud but brave Arab girl. Lottie Hagen gave a vivid picture of Oriental passion as Gulnare of the Sultan's Harem. The Colonel Branscombe of James M. Ward was soldierly but rather conventional. Clarence Handyside played Jack Branscombe vigorously, but was also rather conventional. James M. Brophy's personation of Edward was fairly good. Jessie Story as Blanche was pretty in looks, and piquante in her acting. Carrie Clarke Ward as Mrs. McShake was decidedly clever and quite humorous.

Manager Brady has placed the piece upon the stage in an effective and liberal style. The third scene of the second act painted by Harley Merry, representing a court in an Arabian palace with a gateway and exterior landscape, formed a handsome and well arranged scene, bold in treatment and rich in color.

Some very superior acrobatic business by the Lamartine Brothers was a feature of the last act.

PEOPLE'S.—THE BOTTOM OF THE SEA.

A spectacular drama in five acts from the French of Courtmet.

James Norton..... David Murray
 Alexis Bonelli..... George W. Barnum
 Henri de Sartene..... Adolph Jackson
 Ernest le Brun..... J. H. Fitz Patrick
 Barney Doyle..... Eugene O'Rourke
 Admiral de Givie..... Frederick Starr
 Emile le Brun..... Lillian Lee
 Madame le Brun..... Rita O'Neill
 Madame de Sartene..... Belle Douglass
 Denizette..... Fanny Cohen

It was a big house that greeted *The Bottom of the Sea* at the People's last Monday night. And an enthusiastic house—a house that seemed to be getting all the enjoyment out of the performance that it had anticipated.

The play which had succeeded in provoking this demonstration of public approval is an old one. It was produced eleven years ago at the Grand Opera House, San Francisco, where it had a long and prosperous run. The piece was originally produced in Paris under the title of *Le Fond de la Mer*. But eleven years suffice to let a play, even a successful one, fall into oblivion, and it is owing to the enterprise and ability of William A. Brady that the present elaborate revival has been prepared. He himself has touched up the lines, brightening them where they needed it, and introducing several new features which bear evidence of a marked improvement on the San Francisco production. The story is fascinating and well sustained in its interest from start to finish.

The scenic effects are sensational and effective. There is an exciting ship-wreck; an interesting picture of the laying of an Atlantic cable; a descent to the bottom of the sea to splice the broken cable; a fight with a huge octopus by the divers, and a murder when the bottom is reached. All this passes in rapid pictures before the astonished and delighted spectators.

The interpretation of the play was excellent in every way. Eugene O'Rourke received a small-sized ovation for his excellent work as the Irish servant, and David Murray ran him close for second honors as Norton. The part of the Greek was cleverly assumed by George W. Barnum, who was well made up for it. Adolph Jackson made an earnest and sympathetic Henri, and Lillian Lee was good as the heroine. Fanny Cohen also contributed considerable humor with her twins.

The Bottom of the Sea is a capital play of its kind. It has been sumptuously staged and admirably cast, and there is no reason why Manager Brady should not find it a money-making venture.

WINDSOR.—SATAN.

A melodrama in five acts by Owen Moore.
 Henri Morbell..... Julien Greer
 Mons. Duplomet..... Charles Day
 Crequet..... Collin Varrey
 Jaupart Guenade..... E. P. Backus
 Jacques Luceval..... James M. Patterson
 Julie de Nantelle..... Virginia Holland
 Madeline de Savigne..... Rose Osborne

The success of *The Bottom of the Sea* at the People's had apparently monopolized all the theatregoers in the Bowery, for it was to a very poor house that the curtain rose on the first act of a new play at the Windsor.

Satan is the title of J. Owen Moore's emotional play, and without undue flippancy or irrelevancy it may be added that Rose Osborne played the devil in it.

Like most melodramas of French origin, *Satan* is highly sensational and a thrilling murder is served up on toast in the first act. Satan is the wife of the murdered man and, as a second Nemesis, she bounds the murderer to the death. Most of the scenes are laid in Paris, the opening one being at Havre.

A duel scene was one of the features of the performance, in which Miss Osborne acquitted herself creditably. For her swordsmanship and for several passages of her acting, she was warmly applauded. The remainder of

the cast, with the exception of E. P. Backus, was below the average.

An unconscious humorist had evidently compiled Miss Osborne's programme, which stated that at the end of Act II. Satan would take lessons in a shooting gallery; then, immediately following, came the request that the audience remain seated.

NEW PARK.—LATER ON.

Mid dazzling electric lights, a newly-decorated auditorium, and a general improvement in every department of the house, the New Park Theatre threw open its doors to the public on Monday night.

Hallen and Hart's popular nautical farce comedy, *Later On*, was the attraction offered, and it was warmly received by a large and brilliant audience—one that filled the house to its utmost capacity.

The piece itself has been frequently noticed in these columns, but the management has made many changes for the better, and as presented, it offers a most enjoyable evening's entertainment for those in search of the whetstone to banish dull care.

The funniments of the stars, Hallen and Hart, were as amusing as ever, and an almost complete change in the supporting cast since last seen here, tends to greatly strengthen the attraction as a whole.

The incidental musical introductions, in solos, quartettes and choruses, were well-planned and so rendered as to call forth well-merited and frequent encores.

Annie Lewis as Pansy, the bouncing bou-bouette part, was as popular as ever. Two new comers in the cast, Millie Price in aesthetic dances and Blanche de Clairmont, who sings most sweetly a song, entitled, "Love's Match Tub," elicited much applause. The remainder of the company was good.

TONY PASTOR'S.—VARIETY.

Gus Hill's Novelty company is the attraction at Tony Pastor's this week. The entertainment was well received on Monday evening. The programme includes many well-known performers, such as Estelle Wellington, The Evans, Gus Hill, Charles H. Hocy and Charles G. Seymour.

The latter's imitations of J. J. Sullivan, the Irish comedian; John and Harry Kernell and C. W. Coudock were clever.

JACOBS' THEATRE.—THE NELSONS.

The Nelson Combination packed Jacobs' Theatre at both the matinee and evening performances on Monday last. This organization is headed by the Nelson Family, a remarkable group of acrobats and athletes, and they are surrounded by a clever company of specialists whose acts are entertaining and varied.

AT OTHER HOUSES.

Peau Brummel continues to draw full houses at the Madison Square Theatre. The one hundredth performance is announced for Saturday evening, when a life of the famous fop will be distributed as a souvenir.

The Merry Monarch reigns supreme at the Broadway.

Mme. Angot seems to have caught the fancy of the Casino patrons.

The Strauss orchestra and the two grand ballets still form an enjoyable entertainment at the Madison Square Garden Amphitheatre.

Sol Smith Russell continues to appear at Daly's in Boucicault's artistic play, *The Tale of a Coat*.

The sporting fraternity assembled at Niblo's on Monday evening to applaud John L. Sullivan in *Honest Hearts* and *Willing Hands*.

Carmenita and a lively variety bill are the attractions at Koster and Bial's concert hall this week.

Standing room was at a premium long before the curtain went up on Cleveland's Consolidated Minstrels last Monday evening at the Fourteenth Street Theatre, where this attraction is booked for two weeks.

A PICTORIAL TRAVESTIE.

The City Directory company have had a photograph made in which the members of that bright aggregation are assembled around Mr. Eddie Collier who is engaged in reading a farce-comedy. The picture is cleverly posed as a burlesque on the notorious crayon in the lobby at Daly's.

Mr. Collier is in his Adapter Daly make-up and very appropriately holds a pair of scissors in his right hand.

The little Ching-Ching boy who distributes play bills at Daly's is represented by one of the comedians, while the pictorial attitudes of Drew, Lewis, the kneeling Miss Rehan, et al., are taken off skilfully by Manager Russell's clever mimes.

GABRIELLE DE SAULD states that there is no foundation to the report that she has changed the name of *The Lion and the Lamb* or that she would be able to go out this season with the play. Miss Du Sauld is going to the South of France to recuperate after her long illness and will remain abroad for some time.

UNCLE BEN BAKER.

Early last week *The Mirror* learned that Uncle Ben Baker had had an apoplectic stroke on the evening of Friday, August 22. But at the request of those nearest to the well-beloved assistant-secretary of the Actors' Fund the fact was not referred to in our issue of Wednesday last.

While engaged in his duties at the Fund office Uncle Ben felt a sense of impending evil. His tongue, as he expressed it on going home, "grew thick" and he found articulation difficult. Having a singular dislike to letting people know his physical ailments, he closed his desk and quietly went to his residence earlier than usual in the afternoon. Mrs. Baker, alarmed at his condition, sent for Dr. McDougall, who found that a blood vessel had burst and bled a clot on the brain. This caused the difficulty in his speech. Mr. Baker was immediately placed under the approved treatment in such cases, and the physician required absolute quiet for his patient.

By his advice and also to relieve Mr. Baker from the distraction of callers, it was decided to conceal his illness as long as possible. Inquiries for Mr. Baker at the Fund office were told that he was absent on business. But the Executive Committee met on Thursday and passed resolutions of sympathy for Mrs. Baker, and that was the end of the well-meant effort to maintain secrecy. Somebody communicated the facts and the resolutions to the reporters, and Friday's paper contained semi-obituary notices in which good Uncle Ben will find material for those dry jokes that he cracks so cheerily when he is once more up and about.

The *Sun*, which always makes a sorry mull of theatrical matters, had an article headed "A Veteran Playwright Dying," in which it was stated that Mr. Baker "came home on Saturday night unable to recognize any one." This direful report was good news to Mr. Baker's hundreds of friends and admirers because it appeared in the *Sun*, which, of course, meant that it could not be true. And it wasn't.

The attack, while of a serious nature, was not serious in itself. On Sunday it was stated by the doctor that Mr. Baker was much better, and yesterday Mrs. Baker wrote a note to *The Mirror* in which she said: "My dear husband is resting quietly and Dr. McDougall assured me to-day that he is progressing favorably."

Unless something unforeseen develops—which, we are glad to say, is most unlikely—Uncle Ben will be about again ten days hence. But he will have to be very careful of himself for many months to come, for the first comparatively slight apoplectic attack is the forerunner of graver ones that will follow if the brain is overtaxed, or if undue physical exertion is indulged in.

This is probably the most appropriate time to remind the Trustees of the Fund of a duty they have neglected too long and that may be postponed until it is too late. We refer to the increase of Uncle Ben Baker's modest salary.

For seven years Uncle Ben has served the Fund with all the loyalty, conscientiousness and industry of his sterling character. Although he is seventy-two years of age he has not shirked labor on the score of physical infirmity. Regular as the clock in the City Hall tower he has moved around the circle of his duties with the fidelity of one who appreciates the confidence reposed in him.

He has never asked for an increase of the small salary that, in spite of his venerable years, he earns so faithfully. And yet, without intruding upon Mr. Baker's circumstances, it can be said that no man depending solely upon his salary to support himself and his family can, at three-score-and-ten, obtain all the little comforts that he needs and that such an honorable record as he has made during his pure and active career richly deserves to enjoy, on five-and-twenty dollars a week.

The fund is a most economically and inexpensively administered charity; no other, dispensing a similarly large amount of money annually, is under such light expenses. A small increase to Mr. Baker's salary would not be felt by the Fund, and we are certain that it would be most acceptable to him.

A few years ago we brought this matter before the Trustees of the Fund, and suggested that Mr. Baker should be paid the small increase of five dollars a week, or thirty dollars in all. The suggestion, however, did not meet with approval at the time. At the present moment, however, it may be considered more favorably.

The trustees are the representatives of the Association. We believe that the members will favor this proposal. We think that Mr. Booth, Uncle Ben's old friend; Mr. Barrett, Mr. Palmer and many prominent actors will join in the request.

We should be glad to receive and forward to the trustees of the Fund letters of endorsement from the members generally. If they write in requesting the trustees to do this graceful and timely act of appreciation to one who is beloved by all, and who, in the fullness of years, has sweetly and benignantly

set his foot upon the path that leads down into the valley of shadows, it will be accomplished.

We hope—and we think that the profession generally will join us in the hope—that when Uncle Ben recovers from this illness that has saddened many a player's heart, he will find a practical reminder of the universal esteem and affection in which he is held by all of us, awaiting him.

THE S. P. C. C. AT WORK.

A report was published in the morning papers last week to the effect that Manager Marks had turned the tables on the Society for the Prevention of Cruelty to Children. The S. P. C. C. had stopped the performance of the Avolos at the Union Square Theatre and Mr. Marks was reported to have secured a notice from Mayor Grant to see action President Gerry of that society, to show cause why the performance of the young acrobats should not go on. It was further said that in case sufficient ground could not be given the boys were to be licensed by the Mayor and allowed to continue their performances.

At the office of the S. P. C. C. on Monday, nothing was known of such an order, and Superintendent Jenkins stated that he thought there was nothing in the story.

"The Mayor has no power whatever to grant a license to any child under age except to appear as a musician in a concert," said the Superintendent, "and even if he had the power he would not use it, I think, as he is opposed to children under age appearing in acrobatic performances. The only thing that will permit those children to appear will be evidence from the other side proving that they are of age."

"The Society is starting in early," suggested the reporter.

"Not particularly," was the Superintendent's reply. "It looks that way because it's just the opening of the season. This is not a crusade. We only intend keeping our eyes open and enforcing the law whenever we see it broken. In our opinion the law against the appearance of minors on the stage was specially intended to prevent little children being seen as acrobats, gymnasts and contortionists, and that law we intend enforcing to the letter."

MR. BRADY'S PROSPEROUS NIGHT.

The receipts of W. A. Brady's *Bottom of the Sea* at the People's Theatre on Monday night were only prevented from eclipsing the best record at that house by the lithograph passes and press tickets which compelled the management to refuse money.

An Irish Arab was played, on the same evening, at the Grand Opera House to the full capacity of that spacious theatre, and Mr. Brady's production scored a popular success.

At Chattanooga, Tenn., after dark, Mr. Brady's established attraction, was presented to a great crowd of people. The S. R. O. sign was hung out and many were turned away.

The three Brady attractions played on Monday to an aggregate of \$3,543. The figures are quoted by *The Mirror* from the box-office returns, and are therefore reliable.

OBITUARY.

Matt Canning, business manager of *The Blue and the Gray* company, died at Earl's Hotel, New York, last Saturday night, of Bright's disease. Mr. Canning was very well known in the profession as a theatrical manager, and had been an actor at the outset of his career. During the season of 1865-66 he managed a star combination, including Lucille Western, McKee Rankin and Theodore Hamilton. After that he and John Ellsler managed Library Hall, at Pittsburgh, Pa. He was also at one time business manager of William Henderson's Theatre, in Providence.

In 1873 Mr. Canning undertook the management of the National Theatre at Washington, and subsequently managed the Lyceum Theatre at Philadelphia for H. R. Jacobs. Among the stars he had piloted through the country were the Chapman sisters and Ada Cavendish, and he had been connected with many other theatrical enterprises during his long career. Mr. Canning was about sixty years of age. He leaves a daughter, who was very much attached to him. He was a universal favorite on account of his whole-souled and good-natured disposition. The remains have been taken to Philadelphia for interment.

Maurice Haley, of the firm of Callan, Haley and Callan, known on the vaudeville stage as the Electric Three, died in this city last Thursday, of consumption. He was about thirty-three years of age. The funeral took place on Saturday, the interment being in the Actors' Fund plot at Evergreens Cemetery.

Mrs. Mary Kennedy, wife of the well-known ventriloquist, Harry Kennedy, died on Friday last at her home, in Brooklyn. She was but thirty-one years of age. She leaves three children. The funeral services were held on Sunday, and the remains were taken to the Holy Cross Cemetery for interment.

PROFESSIONAL DOINGS.

The annual report of the Actors' Fund has been issued. It contains the proceedings at the last annual meeting and the exercises at the anniversary gathering.

In Philadelphia a tasteful and attractive publication called *Stage Land* makes its appearance this week. It gives the plots of current plays and light theatrical gossip. The first number contains several quotations from *The Mirror*, which are honorably credited in all cases.

Two Old Crookes opened in Yonkers on Saturday night. The house was large and the piece and people are reported to have made a hit.

OWEN FERRELL, manager of W. H. Powers' companies, is one of the sharpest advance agents on the road. For the convenience of the press he has had arranged in convenient book form the press notices of the Ivy Leaf company, all indexed.

EDWIN ROYLE, the playwright, has contributed a poem entitled "Marie Bashkirtseff to Fame," to the current number of the *Comopolitan*.

GUSTAVE FROHMAN will present Marie Hubert Frohman in her elaborate production of *The Witch*, at the Criterion Theatre, Brooklyn, on Nov. 24. Mr. Frohman has rented the house, and will give the play, which is founded upon the Salem witchcraft delusion, with new and quaint scenery and accessories.

LEON ESTIVOSA, ballet-master at the Madison Square Garden Amphitheatre, was dismissed by Director E. C. Stanton, last Tuesday night, for allowing his son, one of the dancers, to burlesque Eduard Strauss, the leader of the orchestra, on the stage the night before.

The Clipper's news can be found in the *Sun* every Wednesday morning. The *Sun* comes out at 4 A. M., the *Clipper* at noon; the *Sun* costs two cents, the *Clipper* ten cents. Under the present arrangement of allowing a *Clipper* employee to furnish the *Clipper's* matter to the *Sun* for premature publication, where lies the advantage of buying the *Clipper*?

Once more the pirates are at work, this time in Portland, Oregon, at Cordray's New Theatre where, during the week of Aug. 18, and under the title of *The Fisherman's Daughter* the company have been playing May Blossom, unknown to and without the authority of Mr. Gustave Frohman, the owner thereof, who has taken steps to prevent a continuance of this underhanded business. No attempt was made to change the name of the characters in the play, the title only being altered, as appears from a copy of the house programme sent to Mr. Frohman and now in his possession. It was supposed Mr. Cordray was above this sort of dishonorable business.

"It is impossible to make up the dramatic column of the *Sunday Courier* so that it will look pretty without first taking a squint into *The Mirror*," writes Willard E. Keyes, dramatic editor of the *Buffalo Courier*.

SYDNEY CHIDLEY is engaged at the scenic studio, 541 West Twenty-first Street, in the preparation of one of the scenes for the next Casino production.

FRANK E. McNish says that the costumes he will wear in his new farce-comedy, *Out of Sight*, are to be something unusually fine. The printing which the company will put out is from Mr. McNish's own designs.

On Monday E. H. Sathern and his company were photographed at Sarony's in scenes from *The Master of Woodbarrow*.

LEW ROSEN, has written a three-act farce-comedy for Violette Mascotte. It is entitled *The Corker*.

FLORENCE HAMILTON, who is to play leading roles with Kralffy this season, will resume her starring tour in 1891.

"My *Mirror* failed to reach me last week. I would not, however, have called attention to it but that now I find there are articles in it which I am loath to miss. I must say that in my humble judgment the Summer editions of *The Mirror* have never been so sprightly and readable at this, the dull season in theatricals. I am glad to know that you intend continuing the essays which, as a rule, are good solid bits of reading." C. LESLIE ALLEN, Woodbury Falls, New York.

HENRY NEVILLE, who is to play the leading role in *The Soudan* which is to be produced under the title of *Human Nature* at Boston next Monday, arrived from Europe last Wednesday.

JAMES O'NEILL has a corner on stage managers this season, as his play, *The Dead Heart*, requires several people to act in that capacity. Their several duties are clearly defined. The stage manager in advance of the company has to drill a mob of a hundred men and women, have platforms built for elevated limelights, shelves put up for super-numerary dresses, and numerous other details. The production is such an intricate one, that none of the three stage managers have sinceures.

"Please send me *The Mirror* for six months. I cannot get along without it." H. J. SHIMOLD, secretary Apollo Club, Fort Wayne, Ind.

THE MIRROR ON ARIETTE, which is a successful feature of the Silver Bird company, is composed of Robert Crooks, first tenor; Al. Weston, second tenor; W. T. Murphy, baritone, and William Corns, basso.

"What do I get out of it?" That is the favorite expression of one of the *Sun's* theatrical contributors, and it furnishes a reliable indication of his private character and his journalistic objects.

GUSTAVE FROHMAN has removed from his old offices, and is now hard at work pushing the reconstruction of the building, No. 47 West Twenty-eighth Street, which is to be converted into the Frohman Dramatic Exchange.

JENNIE GOLDTHWAITE, who is said to be a clever Western actress, has come to the city.

NEW YORK THEATRES.

STANDARD THEATRE.

Sept. 15, first American production of the
CLEMENCEAU CASE.
ALEXANDER DUMAS' GREATEST PLAY.
(400 Nights' Run in Paris.)

A STRONG CASE. ENTIRELY NEW SCENERY.
SUPERB COSTUMES AND DECORATIONS.
WM. F. FROHMAN,
Sole Proprietor and Manager.
Address, 831 Broadway, New York.

CASINO.
RUDOLPH ARONSON, Manager.
Evenings at 8. Matinee Sunday at 2.
Admission 50 cents. Seats reserved two weeks in advance.

LECOUC'S CHARMING COMIC OPERA.
MME. ANGOT.

BROADWAY THEATRE.
MANAGER, FRANK W. WILSON.
Corner 1st Street.
Evenings at 8. Matinee Sunday at 2.
FRANCIS WILSON AND COMPANY,
in the new Comic Opera.

THE MERRY MONARCH.
PROCTORS' 240 STREET THEATRE.
Season opens Monday, Sept. 8.
William Gillette's new farce at Farce.

ALL THE COMFORTS OF HOME.
Under Management of CHARLES FROHMAN.
Matinee, Wednesday and Saturday.
Sale of seats opens Thursday, Sept. 4.

STAR THEATRE.
Broadway and 19th Street.
Opening of the regular season, Monday evening Sept. 8.
MR. WILLIAM CRANE
in David D. Lloyd's and Sydney Rosenfeld's Comedy,
THE SENATOR.

NEW PARK THEATRE.
Broadway and 10th Street.
WM. H. DUNN, Manager.
HALLEN AND HART.
Under the management of Mr. Harry Hallen in the splendid musical farce comedy,
LATER ON.
Best Orchestra Seats, 41. Good Orchestra seats, 36.

DALY'S THEATRE.
Broadway and 10th St.
PRELIMINARY SEASON.
Large audience till this theatre nightly.
Every evening at 8.15. Matinee Sunday at 2.
Mr. J. H. SMITH, ST. LOUIS, in Mr. J. H. Pomeroy's successful new play,
THE TALE OF A COAT.
Adapted from American life and character.

MADISON SQUARE THEATRE.
MR. A. M. PALMER, Sole Manager.
MR. EDWARD MANSFIELD
in his wonderful impersonation of
BEAU BRUMMEL.
25th to 30th performance.
A. F. HARTZ, Manager.

LYCEUM THEATRE.
DANIEL FROHMAN, Manager.
J. H. WILSON
J. H. SOUTHERN
J. H. SOUTHERN
In the new play by Jerome K. Jerome,
THE MASTER OF WOODBARROW
THE MASTER OF WOODBARROW
THE MASTER OF WOODBARROW.

H. R. JACOBS' THEATRE.
The Popular Theatre of New York.
Matinee, TUESDAY AND SATURDAY ONLY.
Prices, 25c. to \$1.50.

SEPT. 1—
NELSONS' GREAT WORLD CO.
SEPT. 8—
CHARLES L. DAVIS ALVIN JOSLIN.

GRAND OPERA HOUSE.
Reserved Seats, Orchestra Circle and Gallery—50c.
Bobby GAYLOR IN AN
IRISH ARAB.
Wednesday and Saturday Matinee.
New week—10:00 GAYLOR, AN IRISH ARAB.

KOSTER & BIAL'S CONCERT HALL.
242 Street, near 6th Avenue.
MATINEES—MONDAY, WEDNESDAY, SATURDAY.

CARMENCITA.
Mason and Balston, the Jellies, Tapak and Steele.

MADISON SQUARE GARDEN
AMPHITHEATRE.
S. FRENCH & SON, General Managers.
Every Evening at 8. Sacred Concert Sunday Evening.
STRAUSS.
and his famous Vienna Imperial Court Orchestra and Two Grand Ballets. Prices 50c. to \$1.50.

THE HANDGLASS.

Now doth the busy manager
Improve the shining hour,
And water-proof his bill board signs
To stand the Autumn shower.

PATRICK SARGENT GILMORE will not sell admissions to the Manhattan music pavilion unless there are vacant seats. Three cheers for Patrick!

AT THE OPERA.

Björns: "Show me that rich girl you are engaged to, Björns."

Björns: "You see that beautiful blonde girl in white tulle, with the brown eyes and pretty arms, in the lower box?"

Björns: "Yes, by jove! old chap—"

Björns: "Well, it isn't she, it's that grand old ruin in pink that sits next her."

MARC KLAU says: "I sprung from the gutter and I'm not ashamed of it. I used to be a newspaper man."

Position is everything—as the india-rubber girl said when she carelessly flicked a mosquito off her eyelid with the toe of her left foot, and threw it, with a kiss, to the audience.

A NEWSPAPER compilation in Philadelphia called the *How* published, the other day, a picture labelled "Font at which Shakespeare was christened." It looked like a washbasin on a refrigerator, needing only "Good morning, have you," etc., to make it a first-rate soap advertisement.

A WESTERN paper, whose dramatic critic seems to be very *fianissimo*, said recently: "Emma Abbott is a whole-souled little creature and has no fails," and a compositor who had been celebrating a birthday set it up "has no pads."

LOTTA is billed all over the country for next season just the same as heretofore. The fact that she gives no farewell tours commands respect.

FRANK, like a white-winged dove, has settled down upon the Templeton Opera company, and the high-kicking danseuse and the manager have shaken hands across the breach.

"AMATEUR theatricals have been in great favor at Summer resorts this season," says a society paper. That accounts for the decrepit, world-weary aspect of some of the home returning people who have constituted the audiences.

Now that the diamond robbery ad. has become so palpable, a new scheme has been hit upon. It is worked as follows: The newspapers press the burden, the public do the rest. "By telegraph to the *Herald*, Miss Lyceum DeCarte is dying in the South of France. No hopes are entertained of her recovery." And two weeks later "Miss Lyceum DeCarte, having completely recovered her health, has signed with the — company and will play the leading rôle."

HISBIE: "Where are you going?"

HISBIE: "To get a ball."

HISBIE: "That makes four balls, doesn't it?"

HISBIE: "Yes."

HISBIE: "Well, you ought to take your base now."

"You must never speak of a 'hen party' now," said the horse editor to the young reporter. "You can delicately allude to such functions as 'Dove Dinners.'"

"Loose Fall suits are much worn," said De Footlight to Staggeract, reading from the fashion column of a religious daily.

"Well, then, I am in the swim," replied Staggeract. "Nine couldn't be more worn than it is."

Is life worth living? Not when one has made love all Summer to a girl, under the impression that she is a rich heiress, and discovers that she is dancing soubrette for the season in the same company with one's self.

As item has gone the rounds of the newspaper press of this glorious and enlightened country, to the effect that Miss Templeton's diamonds are only worth \$5,500 after all. Tut, tut!

A PERSONAL item in a Brooklyn paper a week ago said: "Milton Nobles, the actor, lives in South Brooklyn and is very domestic. He has always had a leaning towards journalism, but his better nature prevails."

From a Western paper: "Miss DeKieque, of the DeKieque Opera company, bounded upon the stage, wearing a diaphanous sash of spangled gauze." This rather vague description of costume is almost as shocking as that which occurred in a wedding notice in a rural paper. It said: "The bride was elegantly attired in white satin and the groom wore a handsome Prince Albert coat."

gantly attired in white satin and the groom wore a handsome Prince Albert coat."

JAGGS: "Who is that female on the piazza?"

TAGGS (*indignantly*): "That is my wife, sir, and you will be kind enough not to speak of her as a 'female.'"

JOHN LAWRENCE has made a big hit. That is his business.

THE REAL REASON.

Why are so many actors idle? Because they prefer to pose on Broadway and talk about the Single Tax rather than to hustle around and procure an engagement.

"What do the girls in that new opera wear?"

"Well, they're principally dressed in a little brief authority."

MR. YOUNG (reading from paper): "Married—Blanche de Smythe to Walter Wellington Jones. What old memories that name awakens!"

Mrs. Y. (*blushing*): "I never imagined you knew of my engagement to Walter."

Mr. Y. (*whistling*): "I was alluding to Blanche."

SONG OF THE IMPUDENCE ACTOR.

Break, break, break,

On the cold, grey stones, O sea!

But the mispent cash of a Summer gone

Will never come back to me.

Ah! well for the actor man,

That has summered in St. Louis,

But Oh! and Alas! for the minstrel (well

That has strutted beside the sea!

TONY PASTOR SEES TONY HART.

When Tony Pastor was in Worcester, Mass., he went to see Tony Hart at the Asylum there. Mr. Pastor described his visit afterward to a *Mirror* representative in the following words:

"The surroundings were excellent and all that could be desired so far as institutions go; but there was an evident desire on the part of the officials not to allow any conversation with Tony Hart without the unwinding of a lot of red tape. When the permission was finally granted and Tony was told who it was that wished to see him he came into the reception room and his welcome to my wife and myself was most cordial.

"Physically, I never saw him looking better and in the conversation that followed—what ever the *Herald* interview of August 11 said to the contrary—I found that he distinctly remembered and understood events that had occurred eighteen years ago. At no time did his mind wander or ramble.

"His chief disability—and one which seemed to prey upon him—lay in his articulation. He could not speak plainly.

"When an official appeared to inform Tony that the visit must end as his brother-in-law had come to see him, the effect on him was instantaneous. He knew that one who understood him thoroughly was about to leave him. When I assured him that we would come again his parting was as affectionate as his greeting, and it is our opinion that if brought in contact with his old friends and acquaintances, instead of allowing entire strangers to 'interview' him there would be a marked improvement in his condition."

Undoubtedly, in cases like Tony Hart's, familiar faces are the best surroundings. But the proper care for a patient suffering from paresis is not to be had outside the walls of an asylum.

If the physicians had completely mistaken his disorder there might be some hope for his recovery. But there has never been the slightest reason to doubt the correctness of their diagnosis. Experts determined it in the early stage, and the course of the disease since then has revealed the truth of their verdict. Paresis is incurable. Sometimes brief intervals of apparent sanity occur, but such instances are rare. The outward physical condition of a parietic is frequently excellent when the inward cerebral condition is most serious. It is at these times that friends, whose hearts are filled with sympathy, gather hope and are misled in supposing that science has erred in pronouncing the victim's doom.

THE FIRST OF THE BENEFITS.

An unusual galaxy of talent will be seen to-morrow in the Academy of Music, at the grand testimonial tendered to the Grand Lodge B. P. O. Elks by the theatrical profession.

Among those that will appear are the McCann Opera company, the Hanlon-Volter-Martinetti troupe, Pauline Hall, McKee Rankin, Dan Sully and company, Hallen and Hart, Carl Streibmann and Selmer Kronold, Carmencia, Robert Hilliard, the *premieres danseuses* of the Madison Square Amphitheatre, Robert Gaylord, Louis Aldrich, Cinquevalli, Frederick Solomon, Henry Hallam, Hughie Dougherty, Princess Serloth, Louis Harrison, Digby Bell, Frank Lawton, the brothers Botani and the Nataskies, little Chip, John P. Hogan and Elsie Lombard,

Charles G. Seymour, Gilbert Sarony, Martin Hayden, Billy Robinson and W. Tacewell Fox.

The same performance will take place on the same day at the Star Theatre, and it is expected that the old guard Elks will realize a handsome sum for the benevolent purposes of their organization.

A BOLD PIRACY.

Messrs. Brady and Garwood, managers of the Redmond Grand Opera House at Grand Rapids, Mich., were parties to a case of flagrant piracy last week. On Wednesday night a "Miss Helen Vaughan," supported by the "New York Comedy Company," appeared there in Minnie Madsen Fiske's play *Caprice*, and subsequent performances of it were given.

This vagrant troupe is under the management of a notorious pirate, one W. C. Tirrill, whose depredations have been exposed on divers occasions by *THE MIRROR*. He is a theatrical outlaw who is an avowed enemy to honest managers and stars. His piratical operations are usually confined to the smaller towns, where he is able to impose on ill-informed or unprincipled hall-managers with the claim that his repertoire of stolen plays is public property. It is not often that he gets into a city like Grand Rapids.

In this case Messrs. Brady and Garwood are open to the severest censure. They are aware that *Caprice* is private property and that Tirrill has no right to it beyond the fact of possession by theft. They must also know that by producing the play on their stage they have laid themselves open to a suit for damages. Honest managers do not become *particeps criminis* in play-piracies, unless they are ignorant of the character of the pirates. Ignorance of this man Tirrill's character is inexcusable.

Messrs. Brady and Garwood cannot plead ignorance in extenuation of the piracy which they aided and abetted, for they permitted *Caprice* to be repeated on their stage after the appearance of the following espouse of the Tirrill gang in the *Telegram-Herald* of last Thursday morning:

As a matter of duty to the craft who earn their livelihood with their pen and as a matter of principle, the *Telegram-Herald* despises pirates. W. C. Tirrill, manager of the New York Comedy company, though young in years, is a bold, and in this instance, a reckless pirate.

The daily papers, at his request, announced *Caprice* as the bill at Redmond's for last evening. The title on the programme was *An Unequal Match*, with the familiar characters of *Caprice* beneath. This was an admission of guilt as well as a confession of cowardice on the part of the thief and his abettors. In fact, *Caprice* was produced at Redmond's last evening by Miss Vaughan, who appeared as Helen, and Tirrill's New York Comedy company. The selection of this play was a grave mistake—may more, it was a disgraceful one to all concerned. We say that the presentation of *Caprice* is, to put it mildly, a grave mistake, for the reason that it is a manuscript play written for the well-known actress, Miss Minnie Madsen, and it is the exclusive property of this lady. It is a felony to unlawfully use or appropriate to one's use the property of others, and a copyright play is as surely property and in this case valuable property as is a house, a horse or a watch. Mr. Tirrill has no more right to use this play without permission of the owner than he has to take her watch or other valuables. To put it more plainly, the theft of a play is as reprehensible as the theft of a horse. Stealing is stealing, without any greater or less degree of comparison, and, therefore, the production of this play under the circumstances is both disgraceful and dishonorable.

Miss Madsen's ownership of *Caprice* is undisputed. It has been so advertised in all of the dramatic papers of the country. Mr. Tirrill is well aware of these facts and cannot, therefore, plead ignorance as an excuse for his wrongdoing. *Caprice* is announced for the matinee and evening performances. It should be withdrawn and another play substituted.

Play pirates may ply their nefarious vocation in the smaller towns with impunity, but Grand Rapids is recognized as an important theatrical city, and they can never make this a *Mecca*. The *Telegram-Herald* is outspoken on this subject, and will never hesitate to denounce the production in this city of stolen plays. Nor will it comment on such performances except to expose the larceny and express its contempt for the persons who unwarrantably attempt to thrive and profit off the product and property of others.

The dramatic editor of the *Telegram-Herald*, Mr. John D. McIntyre, is to be commended for the stand he has taken on the subject of piracy, and his journal is likewise to be congratulated on encouraging an honest independence, which too many of the newspapers in Western cities conspicuously lack.

The owner of *Caprice* has retained counsel, and will vigorously prosecute theatre managers who aid Tirrill or any other pirate in appropriating her property.

GOSSIP OF THE TOWN.

WILLIAM HARRIS returned to town on Monday.

DORÉ DAVIDSON and Ramie Austin open their season in *Guilty Without Crime* on Sept. 8 at the Novelty Theatre, Brooklyn. A feature of the opening will be the presentation of the photographs of both stars to all purchasers of seats.

A FAIRY, described as new and original, will be presented this season by Charles E. Rice. Its title is *Topsy Turvey* and its author is Leopold Jordan.

WALTER BURROUGHS, the well-known Chicago scene painter, has been engaged to do all the scenic work for the New Grand Opera House, Pueblo, Cal. Mr. Burroughs writes *The Mirror* that he considers the theatre the handsomest in America. It was, he says, designed by the architect of the Chicago Auditorium, and is characteristic of the enterprise of that part of the country.

Is the Lima, Ohio, Opera House, during the Summer the artists and painters have been at work with the result that a complete transformation has been effected. E. T. Harvey has done most of the decorating and the interior of the theatre does credit to his taste and skill.

HERN XAVER SCHWARZENKA, the pianist and composer, will commence his American tour in this city next January, under the management of John Lavigne.

The new Midland Theatre at Kansas City reopened last week for the season and played Katie Emmett in *The Waifs of New York* to standing room only. The theatre has been thoroughly overhauled during the Summer months and is now one of the most popular in the city.

CARMEN DIA has achieved so much celebrity as a dancer that she is to go further afield and give us a taste of her pantomimic skill. Fred Solomon has written a libretto for her called *The Dumb Girl of Seville*. It will be a feature at Koster and Bial's shortly.

MARIE HILFORD has accepted an engagement of one week to play the dual part of mother and daughter in *Kit, the Arkansas Traveler*, at Newark. She has not yet signed for the season.

CHARLES E. VERNER has bought T. H. Winnett's interest in his starring tour and will go out under his own management this season, opening at the Howard Athenaeum, Boston, Sept. 27.

ROSINA VONES opens her season at Lockport, N. Y., on Sept. 15. This will be the only one-night stand she will play, and for it \$1.00 certainty is guaranteed.

FREDERICK WARDE's production of *Henry VIII*, which was announced to take place at Troy, N. Y., on Sept. 4, has been postponed until Sept. 15, when it will be given during Mr. Warde's engagement at the Star Theatre, Buffalo.

OLIVER NORTH, the author of *Green Lights*, has introduced a horse-race scene in *Dore Davidson's* play, *Guilty Without Crime*.

TOMINA and Lily Adams are reported to have made a success in He, She, Him and Her. Their Spanish dance is especially well received.

W. S. CLEVELAND writes that W. J. Maguire, who temporarily had been doing press work for his Consolidated Minstrel company, closed his contract with him the week before last and has left his employ.

A FEATURE of the World's Fair in Chicago is to be an Egyptian and Turkish colony modeled after one at the late Paris Exposition. C. P. de Garmo, who was interested in the Egyptian department at the Paris Exposition, is the originator, while E. D. Price will be the managing director.

RICHARD WALKER will sail for England on Saturday next, having concluded the business that brought him hither.

The barkeepers Ginner and Duffy, charged with assaulting Wilton Lockage and his friends in a Sixth Avenue saloon, waived examination at Jefferson Market last Thursday and were held under bail for trial.

WALTER EMMETT now appears in the programme of the Hanlon-Volter and Martinetti troupe at the Academy. Rapoli has retired from the entertainment.

EDWARD P. SULLIVAN has sold his interest in the company bearing his name to his old partner and manager, T. C. Howard, and it will, hereafter, be controlled by Howard alone.

GRACE SHERWOOD, the bright little soubrette, has joined Kate Purcell in *The Queen of the Plains*. Miss Sherwood has been paying considerable attention to cultivating her voice the past Summer and, it appears, has greatly improved.

E. J. HASSAN'S *One of the Finest* company is reported to have played to excellent business since the season opened. With the exception of a few weeks, the time is booked up to November, 1901.

A *SERABON* THE was produced at Brooklyn, Mass., on Aug. 25. James T. Powers, Pete Bailey, Emma Hanley and John Sparks were well received and the piece is said to be a go. It will be seen in this city late in the season.

THE Howard Athenaeum company will open its season on Sept. 11. On the 22d inst. it will be seen at the Bijou.

COLUMB THOMPSON *MORRIS* calls attention to the fact that the Grand Opera House begins the season with its identity unchanged as "it was the only house in Brooklyn that needed no improvement." It is the popular theatre's ninth season.

T. C. HOWARD has three attractions on this road this season, the Sullivan company, the Howard Stock company, and the Howard Comedy company. John Haffel will act as business manager for all three.

A NUMBER of changes have been made in the People's Theatre since last season. Electric lights have been placed under the first balcony, over the heads of the audience in orchestra seats. The drop curtain which has hung for several seasons at the Fifth Avenue Theatre is now in the lower house.

THE DRAMA IN ITALY.

Rome, Aug. 20, 1893.

When last in Florence I saw Signor Salvini and enjoyed an interesting chat with him. The great tragedian is nearing that age which David allotted to man's natural life. He still looks young and enjoys excellent health. His eye is bright, his complexion clear, his step elastic and his voice as exquisitely modulated as ever.

"Yes," he said, "my voice is still young, but I take great care to keep it so. If I were to use and abuse it as many American actors do I should soon tire, and finally lose it altogether. American actors lose their voices while comparatively young men, because they are careless. I never play more than four times a week, and that is sometimes too much for me now."

When asked if he had been satisfied with the results of his last season's American tour Salvini replied that he was thoroughly content.

"America is the best country in the world for touring," he added. "A few hours suffice to railroad you from one great city to another, and the theatres are always well patronized when they are offered something attractive."

"But do you consider Americans good judges of acting?" was asked.

"Most assuredly. The first time they saw my Othello, however, they were startled at my reading of the part, and called me a tiger and other pleasant names. They have changed since then, though, and now agree with me that a man born in Africa and reared in Italy could not be as cool as an Englishman born and reared in the fogs of Great Britain."

"After each performance of Othello, Macbeth and King Lear," continued Salvini, "I feel as if I were being thrown from a high rock and trying to catch at its projections in the descent. If I were not so strong, and if I did not take a few months' rest every year here in Florence, I should have been used up long since. When I act I cease to be the actor and am the man I represent. His joys are my joys, his griefs are my griefs."

"My experience in playing with English companies was curious. At first I tried the experience in private, and chose Othello—a character which I have played since 1859. As soon as I heard my cue spoken in English I felt startled and confused. I knew every word of the play, and when I play in my own tongue the words come voluntarily to my lips. But, hearing English spoken, took the words from my mouth. I did not understand—and I forgot. Then I stopped the rehearsal and sat for some time with my head in my hands, thinking. I came to the conclusion that although I did not comprehend the words my fellow-actors said, I nevertheless knew what they were saying. So, instead of listening to their speeches, I ought rather to watch their facial expressions and note the vocal intonations. Then I rose and said 'Go on.' I had solved the problem. We had little difficulty after that."

Referring to King Lear, Salvini said he studied the role five consecutive years, and read every criticism on the tragedy, before he ventured to appear in it.

"I also studied the customs of the period," he said, "until I could feel myself one of its people. I was criticised in America for making Lear too young. Lear is, however, only seventy years of age. I say only seventy, because seventy in those days, among the Anglo-Saxons, did not represent imbecility and decay as some actors will have it. Lear was a bold, steady rider, and went hunting with his court. He belonged to a stalwart, muscular race, whose strength endured to the last. Lear was not a decrepit, feeble old man."

I am glad to note that modern English comedies are being translated into Italian. The public is getting weary of the French school, which is too like the Italian, and there has been a surfeit of German comedies of late.

Nearly all of Ibsen's plays have been translated into Italian. One of our best traveling companies has bought the rights for this territory. But they are not successful on the Roman stage; no, nor on any other stage in Italy.

We are, therefore, going to try the English drama. Just at present Sweet Lavender is being Italianized. It is to be produced first at Turin and afterward at Rome.

Of original Italian novelties I have only to record Varsavia, a one act drama by Valentino Carrera, which was recently tried in Turin with success.

Carrera is also the author of a very pretty sketch in one act, called Colpo di Stato, which was played in Rome a short time ago by the Marini company.

It did not please. It was not spicy enough for a public accustomed to Gallic naughtiness.

Varsavia is quite different. Here we have a modernized Judith Heferness, which certainly could not be represented before a fastidious audience.

The language is fresh and strong and there are some good situations in it, although they

are slight. This seems to be more of an advantage than otherwise, nowadays.

Once upon a time in Italy there used to be afternoon performances in open-air theatres, during the Summer months. In Rome the Corea was celebrated for these performances.

The Corea was neither more nor less than the Emperor Augustus' mausoleum, which underwent many transformations before it became a theatre. Once it was a fortress, then a centre of amusement, with gardens about, then a theatre, then a circus and then a theatre again. It was completely spoiled, however, a few years ago when it was covered with a roof. That destroyed its chief attraction as a place for Summer performances.

Count Telfener, the American millionaire, is now one of the Corea's proprietors. Having spent thousands in altering it for the worse, he keeps it closed rather than lay out the large sum to make certain extensive changes demanded by the government to insure the public safety in case of fire.

Thus Rome has lost the coolest, and historically the most interesting place of entertainment it possessed.

Teresina Tua, the violinista who was married last year to Count Valetta, is now the mother of twins—boy and girl. Shall we wish the parents many happy returns of the day?

Teresina was the child of very poor parents. She earned their living, as well as her own, by playing the fiddle in *cafes* and in the street. By this means she worked her way to Paris where she was received in the Conservatoire and soon issued therefrom the brilliant artist we all know. Not long ago she visited America, where she made a successful tour.

Teresina's early privations seriously impaired her health, and it is fortunate that she no longer has to depend on her talent for her living. Had she not married happily she would have been compelled anyway to relinquish her career.

I began this letter with Salvini; I shall end it with his peer, Ernesto Rossi, who is enshrined in the hearts of the Italian public.

I have just learned that Rossi has returned to Rome from his Russian tour, crowned with new laurels and loaded down with his profits. By this tour he has cleared \$50,000.

E. D. R.

NAT GOODWIN COUNTERFEITED.

The foreign mail brought a letter from London recently addressed to the Editor of THE DRAMATIC MIRROR. The contents consisted of (1) a brief, mysterious, paradoxical communication, signed with an American actor's name, and (2) a clipping from an English newspaper, name unknown.

The communication runs as follows:

Publish this notice and prove yourself a liar if you are a man. N. C. GOODWIN.

The enclosure—the clipping before mentioned—has two printed sides. One of them is headed "Police Intelligence," and gives an account of the appearance of one John Hyland, of 32 Cheapside, before Alderman Sir R. N. Fowler, M. P., charged with unlawfully having in his possession a watch to which had been applied a false trade description. The account of this case is, no doubt, very interesting, but we really cannot comply with the polite request to give it space. Our columns are too crowded this week.

The reverse side of the cutting bears an advertisement of the Gaiety Theatre, which says that "Mr. Nat Goodwin's performance in The Bookmaker is considered by the critics to be one of the cleverest and most finished pieces of acting that have (sic) been seen on the London boards for some time." This is also very interesting, but even if the courteous invitation, before quoted, applies to it instead of to the absorbing particulars of Mr. John Hyland's alleged misdemeanor, we are still obliged to decline, not only for the reason already given, but also because we are not addicted to the practice of publishing theatre advertisements in our reading columns.

Of course we do not suppose for an instant that this communication from London emanated from Mr. Goodwin. In the first place, Mr. Goodwin would not employ the imperative mood when he issued an invitation. In the second place Mr. Goodwin is not habitually (to quote the legal phrase) irrelevant, immaterial and impertinent. Thirdly, Mr. Goodwin has but lately been the victim of newspaper misquotation, and it is highly probable that some one is again taking his name in vain. Finally, we cannot possibly admit that an actor, distinguished alike as a gentleman of refined feeling and an artist of the highest culture, could descend to the attitude of a bully and the language of a blackguard.

No. There is little doubt that some rascal wrote that letter with the object of doing Mr. Goodwin an unwarrantable injury and placing him in a false light before THE MIRROR. We regret the circumstance, but we welcome the

opportunity of exposing the mean descent and lying to Mr. Goodwin's defence.

And, in this connection, we are pleased to be able to repeat that Mr. Goodwin found favor with some of the London critics, although they all sat down upon A Gold Mine with one of those dull, sickening thuds with which American actors in England are more or less familiar.

The Bookmaker, however, has been received with gratifying commendation by the Daily Telegraph and the Standard, although the dissentients are not much in the majority. The statement in the advertisement sent us by Mr. Goodwin's epistolary impersonator that "the critics" consider our comedian's performance of the title-role "to be one of the cleverest and most finished pieces of acting" seen in some time on the London boards, must be taken, regretfully—*cum grano salis*.

Vanity Fair says that Mr. Goodwin "is foolish and unlucky," and that he is "no more like a bookmaker than he is like a balloon, a boomerang or a Ba bary ape."

The Musical World says that it was disappointed in him. He seemed terribly hampered by the cockney accent, which in the latter part of the play he discarded almost entirely for his native American, and all through he was slow, uncertain and ill at ease.

We quote from some of the papers at hand merely to show that Mr. Goodwin has not succeeded in completely subjugating the London critics, the clipped Gaiety advertisement to the contrary notwithstanding.

However, a number of the principal writers have credited him with a success, and the public, by all accounts, has ratified their verdict. For patriotic reasons, and also because Mr. Goodwin is a clever and always entertaining actor when he sticks to his *métier*, we are glad to learn of his good progress abroad. Moreover, we hope, at no distant day, to be able to chronicle the pleasing intelligence that he has won the universal favor of the critics in the British metropolis.

Meantime, we shall turn over the communication from Mr. Goodwin's peremptory and impudent counterfeiter to Nellie Bly, or Inspector Byrnes, for further investigation.

INTERESTING COMMUNICATIONS.

VICTORIA.

To the Editor of the Dramatic Mirror.

SIR.—It is a shock to find THE MIRROR reflecting sentiments such as the one in a recent issue concerning Queen Victoria.

That the origin of the brutal joke should be British was to be expected. We have heard that Englishmen express surprise at the almost unvarying tone of respect which in this country goes hand in hand with the mention of their sovereign. That this detrimental attitude proceeds from no feelings incompatible with a thorough sympathy for democratic institutions we may be sure. To verify our boast of being the most chivalrous of all nations, we must needs do homage to the loyal daughter, wife and mother, and if common sense and observation tell us how wisely the Queen has used her influence, how gracefully she has borne defeat, with what marvelous industry she has kept herself informed of every movement, political or domestic, in her dominions, we do not hesitate to take off our hats to the woman in her capacity of sovereign—our enthusiasm in no wise dashed by the reflection that she has less arbitrary power than our own servant in the White House.

Well has it been said that the future ages would look back upon the accession of Victoria with tender admiration. The tears of awe with which the young girl received the news of the great dignity about to be hers, her modest intelligence in the midst of gray-headed statesmen brought to her councils, the love-match in which the mighty ruler was forced by etiquette to dominate the shrinking girl and play Elaine to a most willing Lancelot or rather, in the words of her great predecessor, to put off her maiden blushes, avouch the thoughts of her heart with the looks of an empress, take him by the hand and say, "Albert, I am thine."

Let those who think the mourning for the Prince Consort insincere or selfishly prolonged read the story of his life as gathered by Theodore Martin. And facts having effaced ignorant disapproval, they will be prepared to echo with remorseful intensity the glowing tributes of so clear-sighted a student of human nature as Charles Kingsley, the exquisite dedication of Tennyson with which he prefaces the Idylls of the King. Then let them turn from the perfect illustration of Keats' creed "Beauty is truth, truth beauty," to the cruel jest that sullies the page of a publication we have come to look upon as the Bayard of our theatrical press, *sans peur et sans reproche*. May the unsavory herb have found its way into the salad unmarked by the maker-in-chief, till too late.

"Words, words, words," we sometimes say, in extenuation of an idle speech we would recall.

"Boys being kites draw in their winged birds. You can't do that way when you're flying words," says Will Carleton's "First Settler," when telling of the hasty speech which drove his young wife to her death.

The jest which forms the text of my discourse (I cannot bring myself to repeat it, so unlike some exhorters, I will not weary my listeners and eke out scanty matter by repetition) may not have seemed cruel to its originator, yet I wonder what his comment would be were the remark applied to his mother or sister? I do not envy the mission of peace-maker on that supposed occasion.

One's frame of mind is surely more agreeable when feelings of admiration toward one's hostess are entertained than when she is slightly regarded. The appositeness of the argument to the case may be questioned, yet who will gainsay the assertion that the crowd of "professionals" who visit merry England every year would feel an additional charm in "our old home" did they but realize the character of England's Queen.

It is melancholy to think that, with rare exceptions, death's hand alone awakes our appreciation of the great. Yet if we could find the romance of historical association of a picturesque background, of faithful affection and lofty aspirations, in the sad lady at Windsor as in the shrines of Westminster.

Ever has it been the case, as the student of history well knows, that no sooner has a woman become sufficiently prominent to exercise perceptible influence than she has found herself a target for every imaginable slander and conspiracy, inspired by both sexes and pursued with a virulence intensified ten-fold by that which should temper the storm—her womanhood. Jeanne d'Albret, Queen of Navarre, Marie de Medicis, Anne of Austria, Elizabeth Tudor, Marie Antoinette, are a few in the galaxy of women who, had they graced a humbler station, would have excited but favorable comments from the populace which is dazzled by "the fierce white light that beats upon a throne" and can look thereon only through glass clouded by the foul breath of slander.

It is a subject of serious conviction with me that the women of the stage—and the men as well—who so often are called upon to assume the royal ermine, should realize to the uttermost the peculiar nobility of character the monarch's situation may evolve. The players' patron saint, (I think I may call him such without irreverence, since Gerald Massey's irrefutable argument), William Shakespeare, "Guglielmo Rex, the King of England's Kings," as Aldrich happily puts it, has left us a varied gallery of royal portraits. Gloucester and John are shocking instances of abuse of power, who make their companion rulers to show fair in comparison, yet even without their lurid aid, I think we may say the impression left by the remaining number is decidedly favorable. They are none of them as perfect as Ruskin's ideal king, but we can believe that at least they are as good as their subjects, and in Henry V., Act iv, Scene i, we fancy we hear the Genius of the Globe in full sympathy with the solitary grandeur, the ceaseless responsibilities of royalty.

Alfred Tennyson, who has shown in Harold, in Queen Mary, in The Cup, and in The Falcon, a desire to be reckoned among the earnest workers for the stage, thus speaks to her for whom I have taken up my pen this night, I trust, with his aid, not in vain:

"Break not, O woman's heart, but still endure.
Break not, for thou art Royal, but endure.
Remembering all the beauty of that star
Which shone so close beside Thee, that we made
One light together, but has raised and leaves
The Crown a lonely splendor."

May all love.

His love, unseen but felt, overshadow Thee,
The love of all Thy sons encompass Thee,
The love of all Thy daughters cherish Thee,
The love of all Thy people comfort Thee,
Till God's love set Thee at His side again!"

COLLENS SHUREVANE.

WASHINGTON, D. C. Aug. 19, 1893.

QUESTIONS OF THE HOUR.

Are you "at liberty?" Are you filling an engagement? Have you signed for the season?

In any case it will pay you to place your card in THE DRAMATIC MIRROR, because—

1. Experience has proved that it is the best means for securing offers.
2. If a professional is playing it acquaints managers, the public and the press (THE MIRROR regularly reaches every dramatic critic in the country) with the fact. One of the surest ways of keeping engaged is to let people know that you are engaged.
3. A professional card can be changed as often as the advertiser desires, without extra charge, and newspaper notices can be inserted with the surety that they will be read by hundreds of managers.
4. A professional card costs but a small sum in comparison with the fees charged by the agents.
5. Hundreds of successful actors and actresses have tested and established the practical value of this form of advertising during the last ten years.
6. Advertisements in THE DRAMATIC MIRROR are guaranteed a larger and better circulation than they could obtain in any other theatrical journal in the world.

TWO-LINE DISPLAY CARDS.

THE MIRROR recently adopted the plan of publishing two-line professional cards, in which the advertiser's name appears prominently in display type, and for which a special rate has been fixed.

Cards of more than two lines are not inserted under this arrangement. All are uniform in size. They are not taken for a period of less than three months (13 weeks). The name occupies one line, and eight or nine words are allowed for the second line, which may be changed at any time without extra charge. The following example shows the style in which the two-line display cards are set:

Charles Surface

Leads. At liberty for next season. Address DRAWING ROOM.

Below are the special rates for the two-line cards:

THREE MONTHS (13 insertions) \$1.00
SIX MONTHS (26 insertions) 1.50
ONE YEAR (52 insertions) 2.50

HARRY BROWN will replace James Sturges with the Corinne company this season.

FROEDGOTT PAGE, who is to play the

title-role in the Aunt Jack road company, arrived from England by the *Severn* on Monday.

CHARLES H. BREADSHAW has signed with Helen Danvray.

—

CLEVELAND

Lost in New York opened to a crowded house at H. R. Jacobs' Theatre Aug. 25, and played to a large audience all the week. Roy Tramp next week.

- The Dear Irish Boy opened the week of 25 at the Star with Gus Reynolds as Mike McClutchee. Played to large houses all week. Barry and Fay open the Lyceum in McKenna's Flirtation next week.

The Opera House with a new stage and vestibule regilded and painted opens with Lizzie Evans with The Buckeye and a new version of Fogg's Ferry.

T. E. Sweeney, of this city, who has been with the Hess Opera co. during the Summer, has gone with Burt Shepard's Minstrels as leading tenor vocalist.

H. R. Jacobs' Theatre is coming right up to the front. It opened last week with all new white and gold decorations and beat previous records of opening weeks.

MANAGERS' MESSAGES.

ROANOK, Va., Aug. 5.—After Dark turned hundreds away to-night. The company has made a

MINNEAPOLIS, Minn., Aug. 31.—Primrose and West Minstrels closed here to-night, and to the largest week's receipts ever taken in Minneapolis. The S. R. O. sign was put out every night before eight o'clock. I. T. CONKLIN.

MILWAUKEE, Wis., Sept. 4.—The Bijou opened its season yesterday with Marguerite Fish to standing room only. Hundreds turned away. JACOB LEE.

ST. PAUL, Minn., Sept. 4.—The new Grand Opera

House was opened to night by M. B. Curtis in *The Shatichen*. The audience was one of the most brilliant in the history of our theatres. The Governor of Minnesota made a speech, and in my name presented the theatre to the city. The seating capacity is 2,000, and the whole house splendidly upholstered.

KANSAS CITY, Mo., Sept. 2.—Hundreds turned away last night. Bismark has captured the press and the public. A great hit. — FRANK BAKER.

Boston, Mass., Sept. 2.—Flying Scud was a genuine success. The audience went wild over the horse race. A hit. G. C. T.

BUFFALO, N. Y., Sept. 2.—Initial performance of Money Mad's road season was given at Corinne Lyceum yesterday afternoon. We played to crowded houses. Company is a big success.

A. M. REMINGTON.
PATERSON, N. J., Sept. 1.—The burlesque on Car men opened to-night under the management of Mrs

PHILADELPHIA, Pa., Sept. 1.—House crowded.

ALBION, N. Y., Sept. 4.—The Prince and Pauper with Tommy Russell in title-role, made a big hit. House crowded. IRVING, WILLIAMS.

St. Louis, Sept. 2.—The U. S. Mail made a great hit last night. Olympic Theatre packed.

A. J. SHEDDEN.

LETTERS TO THE EDITOR.
THE NATIONAL ANTHEM.
AMESBURY, Mass., A. G. 23, 1870.

STR.—Thanks for the timely notice in *THE MIRROR* in regard to not forgetting "The Star Spangle Banner."

had forgotten it. You will observe in the enclosure programme that the notice occurs. "The Star Spangled Banner," will close every performance and

Your ideas in regard to the national anthem being played at the close of every theatrical performance cannot fail to fill every patriotic son of America with pride and enthusiasm at the sound of the beautiful hymn.

With best wishes to THE MINER, and that it may long continue to enjoy the success it has attained under the present able and progressive management, I am
truly yours,
A. C. ARTHUR.

LETTER LIST.

Anden, Edwin
Adams, Ed. H.

Adell, Helene	Gaven, Ed	Copperman, Fred
Amber, Mabel	Galloway, M. J.	Crutcher, Jas. Wm.
Atherton, F. W.	Goldman, Ada	Crown, Walter
Adams, Geo. M.	Goodland & Mulley	Phelps, J. Barker
Born, Mirt	Hamford, Chas.	Evans, Chas. E.
Audridge, Bristol	Howard, Bronson	Forster, Louisa
Bachman, Fred B.	Johnson, M. W.	Frederick, Wm.

Anderson, Fred A.	Easton, Will M.	Fendleton, J. F.
Adams, Mrs. A. A.	Hall, Jesse	Power, W. H.
Burke, Alice	Ingeman, Geo. W.	Fyke, George
Brown, Will P.	Holland, George	Peters, Fred W.
Carlson, Frank	Howard, Kate M.	Perreault, Alida
Carr, W. K.	Heege, Gus	Pearson, Kate
Cushy, Amy	Hadden, Arthur	Pearson, Mary

Bierbaum, Hans N.	Horne, James A.	Parker, George
Barker, Della	Harkins, Dr. H.	Perselle, Rene
Bernstein, Jeff	Haynes, J. C.	Putnam, George
Bryton, Frederic	Hinrichs, Gustave	Riley, Mrs. J. H.
Brooking, Signor	Howard, F. C.	Ray, Cora
Breyer, Mary	Hulton, Mrs. Edw.	Roberts, Frank

Campbell, Frank	Hamlin, Harry	Kooney, Pat
Cothran, Harry	Haworth, Jos.	Kand, Rosa
Cooper, Mildred	Husted, H. E.	Khea, Mlle
Carmichael, Robert	Holmes, Chas. N.	Kicketts, Tom
Cross, B. J.	Jane, George W.	Kivers, Julia
Cumming, Mat W.	Luch, Emma	Simlaire, Edith

Conyer, Fann	Tamanshek, Mmie	Stahl, Richard
Chase, Bertie Bern'd	Johnson, W. J.	Smiley, F. J.
Cutshaw, Blanche	Kingsly, Henry	Scott, John Philip
Cushman, G.	Kingdon, Francis	Seaman, W. J.
Clifton, Kate	Kent, Charles	Stephens, Walter
Clifton, Geo. J.	Keece, Thomas W.	Sherwood, Dr. W.

Cooke, Ed	Kemile, Frankie	Satterlee, Jennie
Cox, Josephine	Kamat, Lee	Spargan, Miss E.
Daly, Carroll	La Verne, Lucille	Sullivan, E. F.
Dear Irish Boy (mgr)	Lingard, Nellie	Stansil, Verone
Davenport, Lillian	Lawrence, Thos. J.	Sturgeon, John
Dart, F. W.	Leacock, Geo.	Tanner, Ed
Davis, M. Margaret	Leitch, Thos.	Tanner, Ed

Deane, Margaret	Demingwell, Mrs. M.	Taylor, Lucy
Devault, Philip	Lee, Carrie	Tennison, J. P.
Dubbins, J. H.	Levick, Gus	Thompson, Edna
Dunraven, Helen	Lewis, Lillian	Thomas, Ivan J.
Dixon, Fred	Lezer, Annie	Thornston, Adelaide
Ellsler, Effie	Leeland, Muri	Tobin, Thos.
Edsall, Cora	Lee, Lottie	Tillotson, W. W.

Emmet, J. K.	Laurent, Mrs. H.	Townsend, W. W.
Elmer, Harry	Langer, Otto	Tanuchi, I. Edw.
Ellis, Sydney R.	Levy, Jas. J.	Thier, Lizzie M.
Eyre, Sophie	Marrison, Ed. R.	"Uncle Sam" (A)
Evesson, Isabelle	Monroe, Robt. H.	Vane, Lilla
Frank, Emma	McKee, Frank	Vokes, May
		Vickers, Maggie

Fulford, Robert	Mann, W. D.	Vernon, Ida
Francis, Carrie	McCall, Mrs.	Weems, Hartie
Fallon, Anita	Mayor, Annie	Waldo, Herman
Fox, Delia	McDowell, Harry A.	Watcham, Harry
Faber, Bulke E.	Marston, Lawrence	Williams, Minnie
Fecton, F. J.	Miller, George	Wirth, Luis

French, Nellie	McNis, Frank E.	Wynne, Agnes
Fritch, Letitia	Maurice, C.	"Woman Against
Forman & Morton	Magnus, Julian	Woman C
Fossythe, Kate	Moulton, Blanche	West, Marjorie
Goss, Matt	Niska, Mlle L.	Wilson, F.
Grubb, Lillian	Mc Cormack, Maud M.	Williams, Gus
Grubb, Lillian		

Goodman, C. A.	Morris, Wm.	Wards, Fred
Goodwin, Nat	Meade, J. N.	Winnett, T. H.
Granger, George M.	Moore, E.	Weston, Frank
Goldthwaite, Doug	McCormack, Louisa	Wardell, Evelyn

MATTERS OF FACT.

The Agawam Hall at Southampton, N. Y., will seat 1,000 people, and can be engaged for entertainments. Edward R. Bishop is its manager.

The Centre Street Opera House, Schenectady, N. Y., is the leading house of that city and is patronized by the best people. Only two attractions are played each week. Schenectady has a population of 30,000 to draw from, and is claimed to be a good show town.

Maudie Granger plays a two weeks' engagement at the Bush Street Theatre, San Francisco, commencing Sept. 8.

M. Herrmann, the costumer, has designed and made all the costumes that will be used by Marie Prescott and R. H. MacLean this season. Miss Prescott's dresses alone number over a dozen and are made of the finest material that money can buy.

William H. Dumont will go with Lotta this season.

Florence Hamilton will be the leading lady in Kraly's Water Queen company this season. She will resume her starring tour next season.

H. B. Warner's address is 126 West Eighty-third street. He is at liberty as business agent, etc.

Charles W. King has made a great hit in Snow Bound.

Aldrich Knight plays the Earl of Hertford in the Tommy Russell Prince and Parper company.

Managers of first-class opera houses wishing to book Kette Rooney's Musical Comedy company, should apply at once to Frohman's Dramatic Exchange, 49 West Twenty-eighth street.

James Owen O'Connor intends to produce Hamlet in a very original style this season, and will make the Danish Prince a humorous character, or in other words a serio-comic Hamlet. His time is nearly all booked.

Violet Mascotte will shortly be seen in the new farce-comedy entitled, The Corker, which has been written specially for her by Lew Rosen. Managers wishing to book this attraction should address S. Franklin Wilson, Ashland House, New York.

Members of the Edward Harrigan company will report for rehearsal at Mr. Harrigan's house, 14 Perry Street, New York, at 11:30 A. M., Monday, Sept. 8.

The fire company at Greenboro, N. C., has rented the Opera House, and are now ready to book attractions for 1899-00. They will share or rent. W. F. Bogart is their agent.

The New York Oyster House, Columbus, O., which is famous for good cheer, has been leased by Louis H. Smith, who has furnished private rooms for the use of gentlemen in the profession.

Lon Leubrie, of Memphis, is a new aspirant for dramatic honors. He has written two comedies, The Millionaire's Daughter and Marrying a Lord. He can be addressed care Klav and Erlanger.

The Opera House at Manistee, Mich., seats 1,000, and can be had on sharing terms, or rented outright. The city has a population of 20,000 to draw from. H. Peterson is the manager of the Opera House.

George Ober will be seen as Peter Van Cott in The Silent Partner company this season.

Tellula Evans, a well-known prima donna, arrived from San Francisco last evening, and is at liberty for the ensuing season. Miss Evans would be a valuable acquisition to any operatic organization.

J. F. Barrill, having resigned the management of the Tivoli Opera House, San Francisco, has arrived in the city, and is at liberty.

Charles H. Pratt, proprietor and manager of Emma Abbott's Opera company, claims to have the largest, strongest and only successful English opera company in America.

J. S. Mattox has been engaged as business manager for Zozo.

William H. Young has been engaged as stage director of Clemencau Case, which is to be produced at the Standard Theatre on Sept. 15.

The Hanlon Brothers will produce their scenic and dramatic spectacle pantomime, entitled Superba, on September 29. It is the result of two years' labor, and the mechanical effects, countless and original stage tricks are likely to prove a revelation to the theatre-goer. One hundred people will be employed in this production, which will include pantomimists, acrobats and grotesque dancers. The scenery will prove a delightful surprise and the whole production promises to surpass all the Hanlons' former ventures. Edwin Warner will be the business manager of this enterprise.

Edmund Tearle, the English tragedian, is prepared to negotiate with responsible American managers, authors and stars, to book, protect copyrights, or tour them throughout England, Ireland and Scotland. Mr. Tearle is lessee and manager of the Theatre Royal, Sheffield, England, where all letters should be addressed.

Frank Dupree will be the business representative of the DeWolf Hopper Opera company this season.

Agnes Herndon's tour of La Belle Marie will be under the direction of Spitz and Cohen.

H. Sumner Clarke is with Sol Smith Russell's company.

Alfred McDowell is open for an engagement as leading comedian.

Nellie Levald, who was with the Shanty Queen company last season, has returned from Atlantic City, where she spent the Summer.

Frank Evans will head the Runaway Wife company, which opens shortly. New printing is being got ready for the organization by W. J. Morgan, A. S. Seer and other printers.

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BEDFORD OPERA HOUSE.

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BOWLING GREEN, KY.

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Population, 10,000. Seating capacity, 1,000. Now booking for season 1899-00. Strong attraction wanted for Sept. 25, 26, 27, 1899, meeting of Grand Lodge of K. of P. POTTER BROS.

COHUES, N. Y.

COHUES OPERA HOUSE.

First-class in every respect. Seating capacity 1,000. Population, 25,000. Address: E. M. C. GALE, Cohues, N. Y.

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COMETSVILLE OPERA HOUSE.

Population 6,000. Seating capacity, 1,000. New scenery. Steam heat. Rent \$25, including house, etc. Main line Pennsylvania R. R. and Wilmington and Northern R. R., 20 miles from Philadelphia. E. H. GRAVES, Manager.

CALVERT, TEXAS.

CASIMIR'S OPERA HOUSE.

Just refurnished. Seats 500. Population, 1,000. Complete scenery. Open dates. J. F. CASIMIR, Manager.

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DENNISON OPERA HOUSE.

Population (Dennison and Urichville) 12,000. Established 1800. Seats 800. Everything new. Elegant scenery. Large stage. Electric lights. The only opera house in the city. Excellent show house. Centre P. C. and N. Y. R. R. 1.50 mile railroad, now employed. Booking 1899-00. Good attraction wanted for first week in September (fair week). SAM KIPP, Prop. and Mgr.

EL PASO, TEXAS.

EL PASO OPERA HOUSE.

Seating capacity, 1,000. Population 12,000. Complete scenery. Stage 30-00. Address to Phoenix, Mich., until September 1, 1899. Dates open. J. J. SHERMAN, Manager.

EVANSVILLE, IND.

THE NEW PEOPLE'S THEATRE.

First-class. The old house remodeled at a cost of \$25,000. Handsomest theatre in Indiana. Ready to open Sept. 1. Address: G. H. ROSS & ALBRECHT, Managers, for dates and terms.

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FAYETTEVILLE OPERA HOUSE.

Seating capacity, 1,000. Troupes playing this city can play following night in Raleigh, Greensboro or Wilmington. Now booking 1899-00. Address: W. C. McDUFFIE, Jr., Manager.

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JUNCTION CITY OPERA HOUSE.

Population—City, 4,000. Fort Riley, 1,500. Seats 650. House refurnished and decorated. A. F. TROTT, Manager.

KANKAKEE, ILL.

KANKAKEE OPERA HOUSE.

A few more first-class attractions wanted for season 1899-00. Most complete house in the State. HARRY I. SEERNBERG, Manager.

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Now ready for booking. Lighted by gas throughout. Seating capacity, 900. Standing room, 300. Ten new scenery with accessories. Population, 2,000, with surrounding population of 10,000 within a mile radius. Good attractions desired. House seated with chairs 400, percentage only. Located on line of D. & L. and W. & K. R. R. Address: C. H. BOGHEON, Manager and Proprietor.

MANISTEE, MICH.

MANISTEE OPERA HOUSE.

Seats 1,000. Stage, 30-00. Population, 20,000. Share or rent. Address: H. PETERSEN, Manager.

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Population, 8,000. Seating capacity, 1,000. Complete in all appointments. Will be ready to book only good companies after Dec. 1 for season 1899-00. Wanted, a first-class attraction to open with about Dec. 1st.

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RATON OPERA HOUSE.

Booking for season of 1899-00. Seats 500. Ground floor. Electric light. Stage 22-00 feet, with scenery complete. Good show town. Rent or share. S. T. RUSH, Manager.

TROY, ALA.

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First-class attractions wanted. Seats 500.

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BOWLING GREEN, KY.—Potter Opera House, September 3, 4, 5, 6.

BROWNSVILLE, TENN.—Opera House, Oct. 1—Fair week.

CHICAGO, ILL.—Jacob Litt's Standard Theatre Sept. 14, week.

FAYETTEVILLE, N. C.—Opera House, Fair Dates, Nov. 13 and 14.

MONTREAL, CAN.—Academy of Music, Sept. 8, week; Oct. 13, week; Oct. 29, week.

NORFOLK, VA.—Lewis Opera House—Open time.

ROANOKE, VA.—Opera House, Nov. 27 and March 30.

WAPAKONETA, O.—Timmermeister's Opera House, Sept. 29, week.

WAYNESBURG, PA.—Opera House, Sept. 4, 5, 6, 9 and 10.

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M. W. HANLEY, Manager.

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First-class Attractions Only.

A few open dates for the season of 1899-00.

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I am the sole and exclusive owner of the play CAPRICE. I will prosecute to the full extent of the law managers permitting the use of the same by unprincipled parties. Rights to CAPRICE have not been granted to any star, manager or combination. One W. A. Terrill, manager of the "New York Comedy Co., supporting Miss Helen Vaughn" is applying for dates to Western managers and announcing a stolen version of CAPRICE. Theatre managers are hereby warned that if they become accomplices in the piracy of my play they will be held legally responsible.

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Is the Greatest Laughter-making Comedy now before the Public.

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The members of this Company are the brightest of bright lights, catchy songs and dances, fine vocalists, grand quartets, funny comedians.

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Fate of Henry Lane and Frances of Wales' Theatres, London, England, will start in a New Three Act, Rating.

Relucting, Roaring Farce Comedy.

THE CORKER.

Expressly written for her by LEW ROSEN, author of the latest farce comedy success, The Hostler.

MRS. MASCOTTE will be supported by a specially selected American company of high class singers, Danes, and comedians, whose names will be announced next week. She will also introduce her celebrated Spanish Lambourne and Star Dances. Managers having open time through Pa., Md., Va., and Ill., Mo., Kans., Tex., the Territories, and California, call on S. FRANKLIN WILSON, Ashland House, 24th St. and 4th Ave., N. Y. City.

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Supported by Arthur Dacre, E. J. Henley, W. J. Ferguson, Jan Robertson, Mervyn Doolan, Basil West, Scatton Tania, Helen Ransford, Helen Russell and Ida Vernon. The artistic work supervised by MR. DAVID BRANCO.

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PANNA DAVENPORT.

A. J. DITTMER, Counsel.

TO MANAGERS

THE RELATIONS OF BOZ TO THE STAGE.

Through no mercenary spirit did Dickens yield to the temptations of large gains awaiting him in the United States. Every year his increasing family, his widening and profuse hospitality, his improvements on Gadshill Place and various charitable interests, called for larger sums, and moreover, a heart-felt ambition which he realized was to insure to his children a competence. Notwithstanding the wrath excited by his truthful "Notes," the Americans' reception of their critic was more enthusiastic than it had been twenty-five years before, when "Pickwick," "Oliver Twist" and "Old Curiosity Shop" alone had contributed to make him the popular idol. The audiences he found to be as impressionable as those he left at home, the most cordial entertainment was unceasingly proffered spite of almost invariable refusals on his part, and the pecuniary rewards—figures are so very convincing, I cannot omit them—something astonishing. From New York he writes of the readings there and in Boston: "We have not yet had in it less than \$430 per night, allowing for the depreciated currency. I send \$3,000 to England by this packet." From Boston he had written that he was making a clear profit of thirteen hundred pounds English, a week, even allowing seven dollars to the pound. This in reading but four nights out of the six, and of course, at no matinees.

The movements of the spectator, remarkable enough to deserve a separate chapter, bought up the tickets to such an extent that we hear that "The young undergraduates of Cambridge (Harvard) have made a representation to Longfellow that they are too strong and cannot get one ticket. I don't know what is to be done, but I suppose I must read to them, somehow."

A few instances of the enterprising roguery of those days may enable the public to realize how honestly and successfully the managers have battled with an evil from the remnants of which we still occasionally suffer.

"We cannot beat the speculators in our tickets. We sell no more than six to any one person for the course of four readings, but these speculators, who sell at greatly increased prices and make large profits, will employ any number of men to buy. One of the chief of them—now living in this house in order that he may move as we move! can put on fifty people in any place we go to; and thus he gets three hundred tickets into his own hands."

The "startling intelligence," as Forster styles it, that he was to read in a church amused Dickens very much, and he subsequently described the scenes aroused on that occasion. The church in question was "Mr. Ward Beecher's chapel, the only building available for the purpose," and "the sale of tickets there was an amazing scene. The noble army of speculators are now furnished (this is literally true, and I am quite serious), each man with a straw mattress, a little bag of bread and meat, two blankets, and a bottle of whiskey. With this outfit they lie down in line on the pavement the whole of the night before the tickets are sold generally taking up their position at about ten. It being severely cold at Brooklyn they made an immense bonfire in the street—a narrow street of wooden houses—which the police turned out to extinguish. A general fight then took place from which the people farthest off in the line rushed bleeding when they saw any chance of ousting others nearer the door, put their mattresses in the spots so gained, and held on by the iron rails."

The public sentiment by which these frantic frauds strove to profit is pleasant and indeed marvellous, to contemplate, remembering the period when Dickens denied himself the satisfaction of seeing his very dear friend Macready off lest the report of the intimacy implied should injure the actor, materially, in American esteem.

The novels and Christmas stories were eagerly seized upon at their completion for dramatization, but notwithstanding the invariable success of these ventures, the playwright's work could not have been worthy of its material, since but two or three may be said to have held their place in the popular repertory of the British drama. I have never been able to understand just how it was that with his proclivities, the idea of putting his stories in dramatic form himself never apparently occurred to him. Surely, his large theatrical experience, his critical powers, and the qualities, so abundantly displayed in his writings, of strong situation and lively dialogue would promise a master play.

Was it that, not being a rich man, the unswerving course pursued was prompted by the feeling to which a popular novelist gave vent when similarly questioned: "Publishers jump down my throat for a novel, why should I trouble myself writing a play which a manager must be bribed to look at?" Or, was it the despair resulting from the inadequate representatives of his characters from whose failure either in looking or acting the

part attempted he often suffered cruelly? The stoicism he displayed on such occasions can excite but the liveliest admiration.

It should gratify Americans to know that Wilkie Collins, so long an intimate associate of her creator, wished with enthusiasm that he might have lived to see the Marchioness as interpreted by Lotta. It has been the writer's good fortune to witness this performance when it was surrounded by others equally as successful in their way, the whole cast may be said to have walked out from between the boards upon them, to use a Dickensian expression. I recall the Swiveller of Fred Lemox and the Quilp of P. Augustus Anderson in particular, as being equal to anything I have ever seen in the difficult line of representing personages which the author has spared no pains to show us by the light of imagination. To make real what has hitherto been but an idea, requires, without doubt, more or less of the dominating influence of genius.

Dickens' horror of anything approaching to flunkism commends him to the sixty millions of people among whom Horace Greeley—the figures were not so large then but no matter—said he was even better known than at home. Though entertaining the most loyal sentiments towards the Queen it was not until the year of his death, 1870, that she succeeded in bringing about a personal interview with "one of the greatest writers," as she prettily put it in giving him a copy of her "Highland Journal," which "one of the humblest should be ashamed to offer."

In 1857 he had been invited to take possession of any available room in the palace for a performance of the Frozen Deep, but not feeling certain as to the position his family would hold in the Court circles on the occasion, he desired that Her Majesty might rather come to a public hall which should be reserved for her and her friends. This proved satisfactory, and the illustrious "star" gives a droll account of a mark of favor he received.

"My gracious sovereign was so pleased that she sent round, begging me to go and see her and accept her thanks. I replied that I was in my Farce dress, and must beg to be excused. Whereupon she sent again, saying that the dress could not be so ridiculous as that, and repeating the request. I sent my duty in reply, but again hoped her Majesty would have the kindness to excuse my presenting myself in a costume and appearance that were not my own. I was mighty glad to think, when I woke this morning, that I had carried the point."

This exhibition of good sense on Dickens' part was met with a corresponding display of the same quality from the Queen, who, the following year, "is bent," he writes, "upon having the carols read, and has expressed her desire to bring it about without offence; hesitating about the manner of it in consequence of my having begged to be excused from going to her when she sent for me after the Frozen Deep. I parried the thing as well as I could, but being asked to be prepared with a considerate and obliging answer, as it was known the request would be preferred, I said: 'Well, I supposed Colonel Phipps would speak to me about it, and if it were he who did so, I should assure him of my desire to meet any wish of Her Majesty's, and should express my hope that she would indulge me by making one of some audience or other—for I thought an audience necessary to the effect. Thus it stands, but it bothers me.' This reply appears to have had a discouraging effect upon the royal curiosity, but in the personal interview of 1870, we hear that Victoria spoke pleasantly of the impression left upon her thirteen years before by the Frozen Deep, "and on his stating, in reply to her inquiry that the little play had not been very successful on the public stage, she said this did not surprise her, since it no longer had the advantage of his performance in it."

Before I close, I wish to quote what first induced me to take up my pen upon this subject, which has grown to proportions, not too large, I hope, to be grasped by your sympathies. The wide-spreading interest in our own "Fund" makes reminiscences of one whose heart was specially open to institutions of the kind particularly appropriate, as is shown by the extract made from a speech delivered on the occasion of his taking the chair for the "General Theatrical Fund" at the London Tavern.

"In our Fund the word exclusiveness is not known. We include every actor whether he be Hamlet or Benedict, the ghost, the bandit, or the court physician, or in his own person, the whole king's army. He may do the light business or the heavy, the comic or the eccentric. He may be the captain who courts the young lady, whose uncle still unaccountably persists in dressing himself in a costume one hundred years older than his time. Or he may be the young lady's brother in the white gloves and inexpressibles, whose duty in the family appears to be to listen to the female members of it whenever they sing and to shake hands with everybody between all the verses. Or he may be the baron who gives the fête, and who sits uneasily on the sofa under a canopy with the baroness while the fête is

going on. Or he may be the peasant at the fête who comes on the stage to swell the drinking chorus, and who, it may be observed, always turns his glass upside down before he begins to drink out of it. Or he may be the clown who takes away the doorstep of the house where the evening party is going on. Or he may be the gentleman who issues out of the house on the false alarm and is precipitated into the area. Or, if an actress, she may be the fairy who resides forever in a revolving star with an occasional visit to a bower or a palace. Or again, if an actor, he may be the armed head of the witch's cauldron, or even that extraordinary witch, concerning whom I have observed in country places, that he is much less like the notion formed from the description of Hopkins than the Malcolm or Donalbain of the previous scenes. This society, in short, says: 'Be you what you may, be you actor or actress, be your faith in your profession never so high or never so low, never so haughty or never so humble, we offer you the means of doing good to yourselves, and of doing good to your brethren.'"

What his appreciation would have been of the still wider scope of the "Fund" of the New World, it is easy to fancy.

A remarkable coincidence occurred in connection with this affair which gave Charles Dickens still more in common with the profession he so affectionately regarded. Forster's account of how he had been apprised of the sudden death of little Fora Dickens, while the meeting was in progress, and resolving to keep the truth from her father till his part was played, was obliged to listen to words like the following, is very pathetic:

"As he went on, after the sentence I have quoted, to speak of actors having to come from scenes of sickness, of suffering, aye, even of death itself, to play their parts before us, my part was very difficult. 'Yet how often is it with all of us,' he proceeded to say, and I remember to this hour with what anguish I listened to words that had for myself alone, in all the crowded room, their full significance. 'How often it is with all of us, that in our several spheres we have to do violence to our feelings and to hide our hearts in carrying on this fight of life, if we would bravely discharge in it our duties and responsibilities.'"

Owing to the will which reads: "I conjure my friends on no account to make me the subject of any monument, memorial or testimonial whatever. I rest my claims to the remembrance of my country upon my published works, and to the remembrance of my friends upon their experience of me in addition thereto," only a simple slab, upon which is inscribed—

CHARLES DICKENS.
Born February the Seventh, 1812.
Died June the Ninth, 1870.

marks his resting place in the Abbey. But the conditions do not proscribe the vicinity of the illustrious names which bear his company; for, living, a friend of Macready and the Kembles, of Bulwer Lytton, Tom Taylor and Alfred Tennyson, he would not choose but to lie now as he does, near Cumberland, Pritchard and Garrick at the foot of Shakespeare's monument.

COLLINS SURTEVANT.

WANTED: MORE STRAUSS.

A tribute worthy of the interpreter of the Waltz King was the celebration at the Madison Square Garden the other night. Herr Eduard Strauss has had no better opportunity of judging to what extent the intoxicating dance-music that finds its birth in Strauss brains beside the blue Danube is appreciated by the American public.

We have thought it a pity that the irresistible court musician has not confined his selections solely to the compositions of his family. Our own Thomas produces serious music in a style that Herr Eduard cannot rival; but he can put Thomas and everybody else in Christendom to shame when it comes to rendering the Viennese dance-music in the inimitable Viennese manner. The "Annen Polka" as played by Strauss is a revelation—as artistic and as fraught with feeling in its own peculiar way as the symphonic triumphs of Thomas and Seidl. But when he leaves his own province—as he does, more or less, every evening—and attacks the works of the great German and French composers, he loses his preëminence and sinks to a level of hardly respectable mediocrity.

Strauss need not fear cloying the public taste by playing Strauss waltzes, polkas and galops exclusively. There is no danger of their getting too much; at present they get too little.

And if modesty is a barrier to the complete Straussification of the programmes at these concerts, the leader can give us interpretations of Waldteufel's dreamy pieces, which are very popular with our people and, although inferior to the Strauss compositions, not unworthy of his attention.

A WORD TO THE WISE.

When a woman places her foot upon the public stage, she becomes public property, so far as her outside life is concerned.

Her home is hers, but that is all.

Outside of home, her life is a drama, upon which the eyes of her critics, foes, friends, admirers—all, are turned; yet she too often goes into the broad glare of the sunlight, with less preparation and less trepidation than she steps into the illusive glimmer of the foot-lights.

One day, on our great thoroughfare, I was walking ahead of two men; one apparently a stranger in the city, the other, a man-about-town.

A well-known actress passed, and I heard the stranger exclaim:

"There's a pretty woman! Let's try to make her acquaintance."

"You'd get into trouble," replied his friend. "She would resent your boldness in a way you might not like."

"Oh, pshaw! Not she!"

"Yes, she!"

"Why? Who and what is she?"

"Miss—the actress."

"Oh!"

There was a world of meaning in that "Oh!" and had she heard it I am sure she would have been horrified.

This woman has friends; but among those friends there is not one true enough to tell her of her one supreme fault.

She was made up.

Made up to that point where "make up" becomes ridiculous; her large eyes, naturally beautiful, marred by the heavy line beneath and above the lash, her cheeks a most unnatural red, and her nose whitened to an extent that made it look like a piece of plaster of Paris—and this was an actress!

"Whoever saw Peg Woffington's real face?"

That is the line in Masks and Faces; and I ask now, how often do we see the faces of some of our Peg Woffingtons?

Powdered, painted, and dressed, too often, in some outlandish creation of their own, they become the buffoons, the clowns of our public thoroughfare; painted for everybody's inspection, boldly facing the ridicule of their master—the public; throwing a shadow on their profession, and unconsciously borrowing the trade-mark of a profession, the mere thought of which would bring a blush of horror to their cheeks.

Why do certain really worthy actresses do this thing? Not because they are hardened. Not because they do not respect public opinion.

No, but because the constant habit of making up upon the stage has slowly blunted their perceptions, and they fail to realize the feeling of actual repulsion produced by it upon the better class of the community.

I have been in a position lately to note the result of this custom upon our managers. It is almost impossible to get an engagement with a first-class manager if you come into his presence painted and dressed like a French doll in a shop-window.

"I will not employ any made up actress," a manager said to me not long since, as a sourette of forty, made up for fifteen, left his office. I want nothing to do with women who advertise their business on the street."

Who can say that he is not right?

Mark the crowd at the country railway station, as they single out the "play-actors" by the very oddity of their attire, and the dots and dashes of red, black and white upon brow and cheek, that telegraph the message to the world at large—"I am an actress; look at me—survey, admire!"

Wash your make up off in your dressing-room. Leave it where it belongs (in the theatre) and then go into the streets, and to your home, like the true woman that you are, as if you had done your duty to art, and that was enough—home to that sacred precinct, where your life, your actions, your folly, your love—all, all are your own!

Abroad, look the world in the eye. Give art its true significance, *simplicity*, and let the public see "Peg Woffington's face."

MARIE MADISON.

PRETTY Jessie Villars, the English actress and singer, and her husband, Waldteufel Pegg, have entered into a contract with Hitchcock and McCargo, of Park Row, to write a number of songs—concert and drawing-room—for which they are well known on the other side. Jessie Villars contributes the words and her husband composes the music.

WHAT'S the matter with The Whirlwind? Johnstone Bennett, whom Helen Danvray had engaged for the production, at the Standard Theatre, has been released from the cast, as after the reading of the play Miss Bennett thought the part unsuited to her. Giles Shine has also withdrawn for the same reason.

HORACE WALL's engagement to conduct the business of Louis Aldrich's tour in The Editor, has necessitated a temporary suspension of Wall's American Amusement Agency.

TO JOSEPH JEFFERSON.

Then said thine art had reached its perfect flower
In the lone outpost of the Kaatskill height.
Who, after twenty years of dreamless night,
Came like a patriarch from the past, with power
To lace men's souls in laughter, dashed with tears,
Like sunshine slain within an April shower.
But now we know thou hast a richer dower:
For all the fruitage of the opulent years
Hangs clustering at thy touch. The joy we knew
Beneath thy gracious art's most potent sway,
Is trebled in the Love that pulses through
Thy written words, like music in a play.
In knowing thee as Actor we were blest;
As Author and as Man we love thee best.

THOMAS M. CARPENTER.

STAGE STORIES.

OLIVE.

R. W.

While searching through an old cabinet—which I had used many years ago as a receptacle for relics, old manuscripts, playbooks innumerable, and a thousand other remembrances of past finished chapters in a more than ordinarily eventful life—I was startled by finding, beneath the general litter, a time-stained packet upon which was inscribed, in my own hand-writing, the name that heads this narrative; a name I had neither seen nor heard spoken for years, and which brought back, in all its thrilling detail, a melancholy experience of my youth.

It was one of those histories that are met with constantly in novels, frequently in news columns but seldom in actual life; an, until now, unpublished tragedy, the *dramatis personæ* of which consisted of but three characters, all of whom have long ago made their last sad exits from this world's great stage.

It was in the days of my novitiate, and in a theatre, at that time well-known, but long since forgotten, that my story opens.

In the old stock days changes among the players were of less frequent occurrence than under the present system, and upon the assembling of the company, preparatory to the opening of the season of which I write, there was but one unfamiliar face in our ranks—that of our new *jeune premier*, John Lovell, an actor, until then unknown to us, but coming highly recommended, and in whom our usually sagacious manager considered he had secured a treasure.

At that time the management of most, if not all, of the playhouses throughout the country was in the hands of actors, who held undisputed control both before and behind the curtain. Such was the case at "our house," Mr. Seagrave governing, in his own hard but most efficient manner, the destinies of both box-office and stage.

He was a stern, unyielding man; a thorough disciplinarian, whose word was law to all of his subordinates—all save one, his wife, also a member of the company, who, though comparatively a novice, had, by her exceptional abilities, soon established her claim to the position she held.

Olive—the name I had applied to her in my mind, the first day we met—was totally unlike her husband in every respect: many years his junior, not more than five-and-twenty, dark as Egypt, bright-eyed, sweet-tempered, tender-hearted and considerate of everything and everybody that were so fortunate as to enter her life.

It was one of the unsolved mysteries, how two such totally different natures had ever become united.

The incidents of that "last reason" recur to me as vividly as though it were but yesterday. The opening rehearsal, all punctual to the minute (to be otherwise was an unpardonable offence in the eyes of the management), all except our new *jeune premier*. Not a favorable *entr'acte* for him, truly. Ten minutes elapsed, then fifteen, when, with an impatient gesture, old Seagrave—for such he was universally called—announced that we would wait no longer. Rehearsal was begun.

At about the half hour the delinquent arrived, walking in leisurely, looking calm, cool and unruffled as a June morning. It was his first appearance to most of us.

Lifting his hat, he was about to offer some commonplace and apparently customary apology when he was interrupted from the managerial table with: "You are late, Mr. Lovell."

"So I perceive," said the imperturbable newcomer, overlooking the assembled company as if gauging its strength.

"A bad beginning," growled Seagrave.

"Often makes a good ending," smilingly returned the unruffled Lovell. Then turning to the call-boy, after a careless search through his pockets: "My boy, just run over to my lodgings and get my part, will you? I've forgotten it."

"The call-boy will be needed here," came sharply from the now thoroughly irritated manager.

"Very well," indifferently returned Lovell, "I'll read from the prompt-book." And he did.

What was this? A bad example to a set of players who had hitherto known only absolute obedience.

During the above contest I chanced to glance across the stage at Olive, who had

been an attentive listener, and thought I discerned "a merry devil" lurking in her eye, as if enjoying more than a sympathetic spouse should, her husband's discomfiture.

None of us but prophesied our new leader's immediate downfall, but our prophesies were unfulfilled. Lovell remained. The reason was obvious. At the start he demonstrated beyond a doubt his eminent fitness for the position he had assumed, at his opening performance scoring a hit, which was followed by many others, and no failures.

His success with Olive was as instantaneous as with the public, and she made no attempt to conceal it, declaring that at last she had found an intelligent and worthy co-worker.

Long runs were then unknown. Our bill was usually changed weekly and Lovell always played the leading juvenile roles, while Olive played the opposite heroines; a most desirable combination in many respects, as they made a charming pair of leaders to an—all things considered—excellent support. Never since have I seen displayed more promising talent than in these two—unfortunates.

From the first I was their devoted admirer, never losing an opportunity of watching any scene in which they were concerned. Alas! it was not long before my observations were destined to extend beyond their professional work.

Not many months elapsed before it was clear to my eyes that this young couple were surely and swiftly drifting to their ruin. I was not aware that others than myself had foreseen the impending danger until, one night, coming upon Seagrave unexpectedly, I found him narrowly watching the actions of the unsuspecting lovers, who, all unconscious, were betraying too plainly that their friendship was no longer to be classed as platonic.

Thus it was when the new year opened, but thus it did not long remain. The climax came at last, as abruptly as it was final, originating in some discussion regarding the over-elaboration of a scene—trifling in itself, but magnified by the circumstances surrounding it.

Olive, unfortunately, did not side with her husband, and made no attempt to conceal the fact. A dispute followed, then an open quarrel—the first and only one.

The following evening—Saturday—Lovell, who had always been most friendly to me, sauntered into my dressing-room during the performance, and informed me that he had resigned.

I made no attempt to assume an unfelt surprise, but did not hesitate to express my sincere regrets at our parting, knowing at the same time, in my heart, that it would be the salvation of them both.

Not long after, Seagrave called me into his office and requested me to hold myself in readiness to play Mr. Lovell's part on the following Monday. This information was enough to send my comparatively inexperienced nerves into a flutter, and obliterate all thoughts of others from my mind.

As soon as my work was finished I dressed quickly and hastened to my lodgings to accomplish what to me was an almost overwhelming task. Crossing the stage I noticed that the carpenters had carelessly left open one of the back traps which lay directly in a line with the door to the passage, connecting the stage with the manager's dwelling, which, as was often the case in those days, adjoined the theatre.

Growing a universal anathema against stage-hands in general, I hurried homeward. Upon reaching my lodgings I discovered that I had left my keys at the theatre. There was no alternative but to return for them. Fortunately I found the stage-door still open. Groping my way through the unlighted corridor, I passed the stage, where darkness was made visible by the solitary "watch light," invariably left burning during the hours of the night in all playhouses, and had almost reached the stairs leading to the dressing-rooms, which were located under the stage, when I saw dimly outlined in the darkness near the manager's corridor, the figures of a man and woman. It needed no second glance to assure me of their identity nor the nature of their meeting.

"Thank heaven, they will both be out of danger to-morrow," muttered I, descending to my dressing-room, but returning almost immediately, determined to interrupt, if possible, so dangerous a rendezvous.

As I reached the stage I was startled by hurrying footsteps, a short, sharp but muffled scream of horror and a heavy thud, as if proceeding from the cellar I had just left.

Then all was silence. Filled with a terrible foreboding I dashed upon the stage and rushed toward the spot where I had seen the shadows. They were gone.

Before I had time for a second glance, Olive, who had been concealed behind a wing, staggered forward, sobbed a few inarticulate sounds, indistinguishable to me, tottered toward what looked like a yawning chasm in the stage, reeled, stumbled and fell headlong from my sight.

For an instant I was stunned, then the horrible truth dawned upon me—"My God!

the open trap!" With a cry of horror, I sprang to its edge and peered into the darkness below. All was still.

The watchman, interrupted in his rounds by my cry, had by this time reached the stage. Grasping his lantern, I hastened back to the cellar, groping my way over scenes, between traps and properties, until I reached the spot directly beneath the opening, where I found the object of my search, Olive—but not Olive alone. By her side lay the inanimate body of her lover, while upon his breast, limp and lifeless, rested the beautiful head of my ill-starred heroine.

No power on earth could separate them now.

"O, the pity of it!" Yet the fates had decreed that only thus could these two be united.

THE MARTINETTIS.

With the return to this country of the Martinetti Family of pantomimists, after an absence of a decade-and-a-half in Europe, a correct *résumé* of their ancestry and professional careers and a brief review of the art of pantomime is timely.

For more than a century the Martinetti family has been a potent factor in the amusement world on both continents, and for upwards of two-score years this city has been the abiding place of some one of its members.

In a cosy flat on East Fifth Street, just off the busy Bowery, a *Mirror* reporter enjoyed a pleasant chat, a few days ago, with one of the oldest living Martinettis, who, under the stage name of Mile. Ricini-Martinetti (afterward Madame Desire Mathieu), will be easily recalled by old playgoers as a once remarkably agile *dansseuse* and clever pantomimist.

Though well past the half-hundred mark of life, she is still vigorous both in mind and body; and wonderfully so, too, considering the onerous duties and usually injurious effects of her former professional work.

Time has dealt kindly with her. There are no noticeable age lines on her features, and her hair retains a good deal of its blackness. Mrs. Martinetti delights in rehearsing the honorable history of the family, and now, in comfortable retirement, her greatest source of happiness is found in following the favorable footlight progress of her children and others of her kin. She was born in France, and her speech still shows traces of the language of her youth.

Mrs. Martinetti made her first appearance when two years old, under the direction of Philip Martinetti, in whose immediate household she was reared. At the age of twelve she married her foster-father, whose first wife had died a year or so previous. Several children survived the latter, some of whom found themselves in the novel position of possessing a stepmother young enough to be a child of their own.

Mrs. Martinetti was afterward wedded, while in San Francisco, to Desire Mathieu, a skilful performer who had traveled in her first husband's company all over the globe. She has two children living, Ignacio and Adele, both of whom adopted the stage at very early ages—Ignacio when but three years old, and Adele at five. Long before reaching their teens these two youthful aspirants for histrionic honors performed together in a song-and-dance specialty, gaining an excellent reputation for their earnest endeavors and finished methods. Later they separately played character parts in support of Denman Thompson, Frank Daniels, and other well-known stars. Ignacio is now, and has been for the past season or so, a member of The City Directory company.

Adele met with much success on the road for several seasons, but of late years she has confined her efforts solely behind local foot-lights. To fulfil the duty of a daughter in being always near her mother, during the latter's declining years, is her chief reason for not displaying her talents on tour.

Philip Martinetti gained an enviable distinction for pantomimic work, as also did his brother Julian, two of whose sons are at the head of the pantomime troupe that is now appearing at the Academy of Music, under the management of Rich and Harris. Albert, a son of Philip by his first wife, and others of the Martinetti Family are with them.

Julian and Philip were native born Frenchmen. The latter became very remarkable for his strength, giving the impression of a muscular, powerful animal—a lion, for instance; while the first-named was noted for his agility, manifesting the subtlety, grace and rapidity of a tigress. The brothers made a specialty of classical tableaux and gladiatorial combats. And it has also been said of their performances that the several positions they assumed would have charmed the eye of an Angelo, and would have made old Prætelles himself, could he have risen from the tomb, remember with unbounded pleasure the great Olympian games. The movement and build of the famous brothers were intensely interesting—so dissimilar were they in every way.

After traveling with the troupe, known as the Martinetti Family, through France, Switzerland and Spain, Julian and Philip Mar-

tinetti entered into partnership with the famous Ravels—Antoine, Jerome, François and Gabriel—and came with that family to this country in 1848. They continued to perform with them for several years.

After the return of the Ravels to Europe, Julian and Philip organized a company, which they called the Martinetti-Ravel Pantomime-Troupe, and early in the sixties they made a tour of South America, performing in the principal towns of Chili and Peru. In 1864 they were again touring the United States under the title of the Martinetti and Ravelli company, and a year or so later as the Martinetti and Blondin Troupe.

In 1867 they visited Australia, the chief members of the company being Julian and Philip Martinetti, Madame Desire Mathieu, Gustave Massartie, Ignatio Mathieu, Grinet Buisley, and Madame Adele and Paul Martinetti. The latter is the one under engagement to Rich and Harris. The opening performances in Australia included the Niagara Leap by Paul Martinetti and Grinet Buisley, the ballet of The Contrabandist, Jocko, the Brazilian Ape in which Madame Desire Mathieu (Mrs. Ricini-Martinetti) played the principal part and the fairy trick pantomime of Harlequin and the Green Monster, or the Dream Accomplished.

Returning from Australia they performed in New Zealand and, arriving safely at San Francisco, they enjoyed a prosperous season at the Metropolitan Theatre, under their own management. The family continued to travel in this country, Cuba and Mexico until the death of Philip Martinetti in this city in 1874.

After his brother's death Julian retired to Baltimore, where he resided with his son-in-law, Angelo Grossi, who was at one time the leading pantomimist and ballet-master of the Monplaisir Ballet Troupe. Although he did not afterward manage any large organization, Julian occasionally made engagements for a company known as Belle Gabrielle and the Martinettis. The chief people in the roster included Belle Gabrielle, a daughter of Angelo Grossi; Pauline Grossi, a daughter of Julian Martinetti; and Albert Martinetti, a son of Philip Martinetti. Two of Julian's sons—Paul and Alfred—were then successfully traveling in England with a troupe termed the Martinetti Family.

A decade of comparative idleness served to weary Julian of retirement. Early in April, 1884, he again put on the professional harness. His death soon followed, and was mournfully dramatic. While endeavoring to amuse a tent full of people with circus jokes and antics at Dayton, O., only a week after his engagement, he suddenly reeled in the ring, put his hand to his head and fell dead. The audience thought that his dropping so suddenly was a part of the performance, and laughed and cheered at the jester who lay on the sawdust.

Of the living members of the family, Paul Martinetti is universally conceded to be the premier performer in his particular field. He made his first appearance with the Ravell-Martinetti company at Niblo's, when but nine years of age, playing the part of Piero's son to Gabriel Ravel's Piero in the old-time pantomime, The Magic Tempest. Under careful and intelligent training Paul made rapid progress.

While yet a youth he gained an enviable individual distinction at Niblo's for his superb character work as The Hunchback in the ballet-pantomime entitled The Star of the Rhine. It was his initial essay at a comic role. Gabriel Ravel warmly congratulated him upon his success, and he was the recipient of compliments from the press, public and profession.

Paul remained with the company until the retirement of the Ravels. Then his father, Julian Martinetti, reorganized the Martinetti Pantomime company, and after a trip with that troupe through the West and a successful stay of a season or so at Frisco, he visited Australia and New Zealand.

The company returned to America early in the seventies, and made two or three tours of the larger cities. When his father retired in 1873 Paul entered into partnership with a Mexican manager, and took a company out through Cuba and Mexico, returning to New York in 1876.

After a brief rest, in company with his brother Alfred and others of the family, he sailed for England, making his first appearance before a London public at the Princess Theatre early in September, 1876. His English debut was a decided success. Year after year his popularity increased, and as he was not only a very funny comedian but possessed much dramatic fire and feeling, he was unanimously styled the "Prince of Pantomimists."

As much in private life as in a professional capacity he is a favorite, his amiability, generosity, and quiet, unassuming way gaining him a circle of friends that reaches round the globe. Although awarding the palm of pantomime to Paul, his brother Alfred cannot be overlooked, for it is generally admitted that in such characters as Robert Macaire, Beppo and the like, Alfred stands without a rival.



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IN OTHER CITIES.

PHILADELPHIA.

Hinrich's Opera co. continues to do a big business at the Grand Opera House. Carmen was given 25 to a large and brilliant audience. The feature of the production was the presentation of Escamillo by Signor Del Puente, who sang and acted with great spirit and effect. He has no rival on the stage in that part. Mine. Natali filled the title role in good style. She was in excellent voice and gave all of her numbers with decided sweetness and finish. Charlotte Walker sang and acted effectively as Michaela. Georgine Metzger made a favorable impression as Mercedes. Cora Meacham was pleasing as Frasquita. Signor Montegriffo was an impassioned lover as Don Jose and sang his numbers with pronounced effect. T. S. Guise was an excellent Zuniga. The other roles were acceptably taken, and the opera was handsomely staged and costumed. Faust was given 26, with Adelaide Randall as Marguerite, Frank Pearson as Mephistopheles and Charles Russell in the title role. Carmen 27, Faust 28, and Carmen 29. Faust 30, matinee, and Rigoletto for the last time this season in the evening. Lohengrin 1.

Kiralfy's Around the World in Eighty Days is doing a good business at the Chestnut Street Opera House and continues for another week. The City Directory 8.

At the Chestnut Street Theatre, He, She, Him, Her is doing fairly well. Lewis Morrison in Faust 1. The co. is here now rehearsing.

Messrs. Sims and Pettitt's Master and Man, a melodrama of the most pronounced kind, has been drawing crowded houses at the National this week. Ten Thousand Miles Away 1.

Manager Bradenburg's new People's Theatre at Kensington had a very successful opening 25 with The Great Metropolis, which was well staged and finely performed. Over three thousand people crowded the beautiful house. Each lady in the audience received a silk programme and a bouquet as a souvenir of the occasion. A. L. Erlanger, one of the owners of The Great Metropolis, came over from New York to the opening, accompanied by a party of managers and newspaper men.

The South Street Theatre opened 25 for the regular season with Kate Purcell in Queen of the Plains to a large audience. The house has been much improved and a new drop curtain hung. ZoZo 1.

Forepugh's Theatre, which has been thoroughly painted and redecorated, began the season 25 with Alone in London. The co. was good. Crowded houses are the rule at this theatre. Harry Meredith in A Perilous Voyage 1.

The Streets of New York has packed the Lyceum this week. The World Against Her 1.

The Central has done a good business week of 25 with the McCaffrey-Dempsey Athletic and Burlesque co. "The original Two Arabs American and European co." 1.

The Arch Street Theatre opens 1 with Edwin Arden in Raglan's Way.

The Kensington Theatre opened 30 with E. F. Mayo in Silver Age.

Carnegie's Opera House opens 1 with a strong co. of burnt cork artists.

Brunswick and Winks' Opera Amina, which had a trial at the Broad Street Theatre this summer, goes on the road in December.

Miss Hattie Weldon, one of the leading sopranos of Paine Hall's co., divides her time between Philadelphia and Atlantic City. She sings in St. John's Church choir every Sunday, and is very popular.

Manager Kelly, of the Grand Opera House, is cruising along the Jersey coast in his steam yacht *Lucas*, leaving the Opera House in the hands of his able assistant, E. Chomely Jones.

BROOKLYN.

The Park Theatre—a new house from cellar to roof and from wall to wall, and in all respects incomparably superior to its predecessor—opened for the season Aug. 25 the attraction being Cleveland's Minstrels. The house was packed, the performance was a success, and on all hands expressions of admiration and approval were heard. A more auspicious opening could scarcely be imagined. De Wolf Hopper's co. in Castles in the Air is the attraction week of 1. Paul Kanvar 8.

The Grand Opera House, thoroughly renovated, reopened 30 with My Aunt Bridget.

Work on Hermann's Theatre, which has been suspended for a time on account of the interference of the building department, is about to be resumed. The trusses, which were condemned by the department, are to be removed. On account of the delay the opening of the house will have to be postponed until the first of October.

Holmes' Star Theatre is almost completed, and promises to be a handsome, well built and safe house. It will occupy the position formerly held by the Brooklyn Theatre, which is now being torn down to make room for the new *Engle* building.

Work is progressing rapidly at Hyde and Behman's new theatre. The managers promise that it shall be one of the handsomest places of amusement in Brooklyn when it is completed.

Painters and decorators have been at work all summer at the Academy of Music, and when the house is reopened it will be practically a new theatre.

David Robinson, the assistant treasurer of the Brooklyn Park Theatre, has returned to town after a summer spent on Long Island, and is now to be found in his accustomed place manipulating the paste boards with all his old-time grace.

BROOKLYN, E. D.

Sam Jack's Creole Burlesque co. opened Proctor's Novelty Theatre Aug. 25 for the season to a packed house. Crowded houses every night during the week. All in all it is an A-1 co. The De Wolf sisters in duets and Jackson and Jones as clowns were particularly good. Mr. and Mrs. Sam Lucas did a good act, including a solo on the cornet by Mrs. Lucas, and duets vocal and on the zither and guitar. W. H. Powers in The Ivy Leaf 1.

Laurent Howard, the able manager of Lee Avenue Academy, will be with us again during the coming season. He has been acting for W. H. Friday during summer as manager of his Tent Show in Brooklyn.

ST. LOUIS.

The season of 1899-01 has opened, Pope's Theatre leading off at the matinee Aug. 24. The record of attendance was broken at both the afternoon and evening performances of the opening day, when two of the largest audiences that ever gathered at Pope's Theatre witnessed the attraction *A Fair Rebel*. The S. R. O. sign was hung outside the doors, fully half an hour before each performance, and every space inside the theatre was jammed and packed with a living mass of humanity long before the curtain went up, while many were turned away. The play itself was about the same as most of those that have been presented, giving stirring incidents of war times, and some of the scenery was most elaborate and realistic, particularly that of the last act, a revolving scene representing Libby Prison, and a most thrilling and exciting escape from it by the hero of the drama. It was a very strong climax, and was, of course, the hit of the performance. The two principal parts in the cast were strongly acted by Fanny Gillette and E. R. Mawson, while the rest of the people were mediocre. The attendance during the entire week was large. One of the bravest week of 1.

The Spencer Opera co. at Schneider's Garden finished its season 31. The concluding week *Girofle-Girofla* was given, it having met with such a success. Miss Eising, Jennie Reiffarth and Mr. Launi continued to do the excellent work in the opera that they did in the first week's production. The attendance during the concluding week was equal to any previous week of the season and was large and enthusiastic. The season has been a most successful one financially as well as artistically, and both Mr. Schneider and Mr. Spencer are to be congratulated on their success in giving to their patrons such popular operas. The large attendance every week shows how their efforts have been appreciated.

Manager Ollie Hagan gave the patrons of Pope's Theatre a surprise when the doors of that house were thrown open and the lights turned on. The interior of the house has been newly decorated and painted, more incandescent lights put in, the boxes newly hung with tapestry, carpets entirely new and the lobby greatly beautified by the addition of large and costly mirrors.

Manager Schneider will probably close with Mr. Spencer to come and manage his summer opera next season, commencing June 1.

Jennie Reiffarth, one of the most popular members of the Spencer Opera co., had a rousing benefit 28. Miss Reiffarth has done excellent work in her line, not only this summer but for several seasons here, and fully deserved the splendid benefit.

St. Louis Exposition begins 1. It will be more brilliant and elaborate in its details than ever before.

Alice Raymond, a popular cornet virtuoso, plays at the Exposition for one week beginning the opening night, when P. S. Gilmore's Band commences its engagement lasting the rest of the season.

The management of the Exposition, through its effective manager, Frank Gammie, has several taking attractions for the coming season. The McCull Opera co. will sing a week in January. The Emma Juch Opera co. will be there Easter week, and Kiralfy Brothers are booked for Christmas week and Thanksgiving week.

Minnie Bridges, with Frances Bishop as leading lady last season, is visiting her home in this city. She will probably go out with the same organization this season.

Manager Alexander Spencer ran up to Chicago 25 but returned 28.

Mr. and Mrs. Douglas Flint left 25 to join the Bluebird co.

Beaumont Smith and wife, of the Barrett-Medjeska co., are spending a few days here preparatory to joining their co.

Manager John W. Norton has returned home enthusiastic over the prospects of the Grand Opera House for the coming season.

Mr. Lang, musical director of the Dixon and Bell Opera co., was presented with a handsome solitaire diamond ring by the members of the Cave co. before the season closed.

Most of the members of the Dixon-Bell co. left on the morning of 25 for the East to join their respective cos. Miss Emma Dixon and Miss Bodine left the same time for Chicago to join The Crystal Slipper co. Some of the members remained until 28.

Some of the members of the Cave co. joined the Spencer co. to help finish the season there.

Edith McGregor, of the Cave co. left 25 for Rochester, Ind., to rest for a while on her stock farm there. She has not signed for next season.

Richard Maddern, of the Chicago Opera House, directs the orchestra of the Grand Opera House here this season.

The St. Louis *Amusement News*, published by M. E. Thorpe and Frank Kimbrough, made its appearance 25. It is a bright and newsy paper, and one of the best publications of its kind issued here, and there have been several. It has been most kindly received by the managers and others interested in theatrical news. This week's issue has on its front page a very handsome and good photo-engraving of Manager John W. Norton.

The opening attractions at the theatres are as follows: Grand Opera House, The Still Alarm; Olympic Theatre, The U. S. Mail; Havlin's Theatre, Only a Woman's Heart; Standard Theatre, City Club Burlesque co.

Havlin's and Standard Theatres open Aug. 30, the Grand and Olympic theatres 31.

There threatens to be trouble between the Theatrical Brotherhood and the managers of the theatres at the opening of the houses over the all-important subject of wages. The Brotherhood drew up a new scale of wages for the season 1899-01, to go into effect on the opening night, but the managers refused to pay the wages asked and have engaged non-union men.

Edgar Elliot as business manager, Charles Daniels as treasurer and Andrew Brandenburg as doorkeeper, started in on their new positions on the opening of Pope's Theatre 24.

David Nelson, for several years doorkeeper at Pope's Theatre, goes to John Robb's new theatre, Memphis, on its opening, to occupy a responsible position.

The Kiotte Sauer Opera co. opens its season at the Exposition Entertainment Hall. Tuesdays and Fridays will be devoted to German drama, and Wednesdays to opera. This will be the programme all during the season. Probably a Saturday matinee at popular prices will also be given.

F. Hartley, of the Cave co., did some good work in the cast at Schneider's, in the part of Pietro, in *Girofle-Girofla*.

John Havlin will come over from Cincinnati, to attend the opening of Havlin's Theatre.

SAN FRANCISCO.

Aug. 26.

The first important event is the re-opening of the remodelled Alcazar Theatre, which occurred Sunday night last. The players were the new stock co., which will hereafter be called the Wallenrod and Stockwell Comedy co., and the play, *Wife for Wife*. Ethel Brandon played the heroine of the story, not so well as she has done other work, but well enough to receive several recalls and a lot of pretty flowers. The comedy, as usual, fell to Mr. Stockwell, therefore into safe keeping, and the audience went wild with enthusiasm, when he made his reappearance. James E. Wilson, the new leading juvenile, played the black lagoon as though he didn't like it particularly, while William Beach, the new leading man, displayed that good judgment, which prevents good work being either over or underdone. The other members are Fanny Bowman, Malene Cotton, Fanny Young, Ben Cotton and George Trader. The virtually new house is a symphony in pale tints. It is beautiful. The boxes have all been modernized, the stage lowered and expanded, the entrances and exits made easier, electric lights instead of gas, ventilation improved, and, finally, a charming quaintness pervades the whole.

The event next in importance was the opening night of Henry E. Dixey last night at the Baldwin in The Seven Ages. My expectations ran so high three years ago that Dixey's *Adonis* was a trifle disappointing. For The Seven Ages last night I had none, and was again disappointed. Agreeably so this time, however, as the star's work is of a higher class. His audience was fashionable, thoughtful and sincere, appreciating all his changes from babyhood into dreamland and back again. Carrie Perkins speaks her idiotic gain-time speeches very prettily, and her *Adonis*' father George Howard is here and is also welcome, but none more so than D. L. Don, the Irish comedian, who makes his *Adonis*' apple (*pomoni Adami*) tingle the bells. There will be a fortnight of Seven Ages and a week of *Adonis*, and let it be to Dixey's praise that he has staged his offering magnificently. The Crystal Slipper follows Sept. 16.

When Hubert Wilke dons his picturesque Petti-Vagabond garb, sings his pretty baritone songs, and listens to little baby Dot Clarendon's hissing lines, one has said about all he can say of this attraction now playing at the Bush. No one else is in it but Wilke and little Dottie, *etc.*, no one can say there is a poor co. Maud Granger Sept. 9.

W. J. Scanlan attracts well at the California, where The Midnight Bell will ring about Sept. 9.

Nellie McHenry and John Webster are actually catching on down at the Grand. Chain Lightning is the bell this week and the attendance grows each evening.

Genevieve de Brabant is transacting an enormous business at the Tivoli Opera House, and well she might, for she is in good company. Henry Norman and W. H. Fitzgerald's Gendarmes duos are in themselves sufficient to attract large numbers of people, while that charming couple, Mollie Stockmeyer and Jennie Metzler, add completeness to the banquet scene of Act III.

The Bijou will probably reopen shortly with a minstrel company, and so continue as long as it is profitable.

Edward Wise, a brilliant young baritone, will make his lyric debut at the Grand Opera House, singing the King in *Ernani*, supported by Ida Valera, Arthur Mesmer, Marie Williams, Gustave Panizza and others.

Clara Beaumont is here from New York closing up her affairs preparatory to her permanent residence in New York city.

John W. Thompson is in New York. The Hurlon-Volter-Martineti co. comes shortly, under engagement to Manager Hayman.

Colonel Barton, with his manager, C. M. Pyke, of the Barton Opera House, Fresno, is in the city, the former for business, and the latter to watch the improvement of his clever little wife at the Tivoli, Louise Manfred.

When Alfred Bradley, Dixey's business manager, was here last, it was as treasurer of the Alice Harrison Hot Water co.

Clara Morris will appear here in September. Clifford Wilkins, late doorkeeper at the Bush, is now assistant treasurer at the Grand.

P. M. Clarkson is the new chief doorkeeper at the Baldwin.

M. J. Murphy, the advance of Hubert Wilke, was last here with the Powers' Ivy Leaf party about three years ago.

Manager William Kreling, of the Tivoli Opera House, was a delegate to the Democratic State Convention and was offered honors, which he declined.

There is a very pretty photograph, recently

made, of J. Gottlob, George E. Lask and little Jessie Saffer.

The Fugitive will be the next bill at the Alcazar.

Dan McCullough has arrived in advance of and has done some effective work for the Crystal Slipper co.

Manager Al Hayman will arrive home next Monday.

Henry E. Dixey and Sylvia Gerrish heard little Elsie Leslie in Prince and Pauper at the Baldwin last Friday night.

NEW ORLEANS.

The Avenue Theatre will open for the season on Aug. 31. The attraction for the opening is *A Brave Woman*. This theatre has been thoroughly overhauled and looks as neat as a new dollar.

Mr. H. Jacobs, the business manager of the Grand Opera House, arrived in the city 25 from New York. He is in good spirits over the coming season at the Grand having booked thirty attractions, twenty-seven of which are entirely new to the Crescent City.

Mr. Mendelssohn, who last season was Eugene Robinson's business manager, is now playing a role in *A Brave Woman*. His many friends will be pleased to see him during the week he will be with us.

Mr. A. Roig, of the Academy of Music and St. Charles, is also back from New York and is getting things in shape for the opening of these houses.

Mr. Arthur Durien, the manager of the French Opera troupe, has arrived from Paris. He is positive that the coming opera season will be the best we have had in a good many years. The public are in hopes he will not disappoint them.

PITTSBURGH.

Charles A. Gardner, in his musical-farce-comedy, *Fatherland*, closed a successful week's business at the Bijou, ending Aug. 30. The farce serves to display to advantage Mr. Gardner's ability as a German dialect comedian. His accent is good, but his principal attraction lies in his dancing and singing, which are much above mediocrity. His new song, "The Lilac," has quite a catchy and taking air, and will likely become popular. Support was fairly good throughout. Russell's Comedians in the City Directory week of 1.

The Grand Opera House, repainted and carpeted throughout and presenting a very neat and handsome appearance, reopened for the regular season Aug. 25 with George Edgar in Schorberg's emotional drama, *The Banker*, which played the week to fairly good business. Mr. Edgar as Walter Stanley and afterwards as the Banker proved himself to be a very painstaking and capable actor, and he was the recipient of considerable applause. His support, especially Harry Eyttinge and Messrs. Rebus and Cline and the Misses Vaders, Pine, Elton and West was very good. Louis James in repertoire week of 1.

The Academy had quite a good attraction in the Sheffer and Blakely comb., which did a large week's business. In the olio there were many pleasing and attractive features, among which may be mentioned the artistic work introduced by Little Freddie, the musical prodigy; the aerial performance of the Edgerton Sisters, the Ethiopian eccentricities of Sheffer and Blakely, the skipping-rope dance by Lottie Elliott, and Kitty Smith's transformation dance. The Henry Burlesque co. and Jack Dempsey week of 1.

Fabio Romani, which was last week's attraction at Harris', contained many pleasing and interesting features. It did a good business. Around the World week of 1.

Harry Davis' New Fifth Avenue Museum and Theatre opened for the season 1, as also did James M. Peet's new Clipper Theatre.

Joseph Vi min advance of the Henry Burlesque co. was in town last week on business pertaining to the Bijou.

Lizzie Hardy, of this city, left last week to join Powers' Ivy Leaf co.

Manager Starr has returned from Baltimore where he went to attend the funeral of the late P. Harris.

Mollie Lawman, of this city, who made a hit as Felicia in *As In a Looking Glass*, with Lillian Lewis last season, has dramatized Du Boisgobey's *La Gabriole* and will star in the title role.

Kohl and Middleton were in town last week and rumor has it that they were looking for a site on which to locate a theatre.

Several of our local German singing societies attended the performances of Fatherland at the Bijou last week.

Walter Dean, manager of the St. Paul Opera House, was in town last week.

Neil Florence, in advance of the McCaffrey comb., arrived in the city last week.

The business of the late Mr. Harris' various enterprises will continue to be conducted under the firm name of Harris, Britton and Dean, and no changes for the present will be made in the management of affairs.

George W. Brown and his wife, Emma Jutan, left here Aug. 28 for Providence, R.I., where they were to open their season 1.

Agent McArdle, in advance of The City Directory, is in the city.

BALTIMORE.

At Holiday Street Theatre Webster Edgerly's historical play, Christopher Columbus, was presented week ending Aug. 29 to a series of well-pleased audiences. The piece cannot be called a success either as an historical lesson or a drama, and the cast was very weak. Edmund Shatteshbury played the title role in a way that led us to believe that Columbus was a sufferer from melancholia, and Maude Beckwith's Beatrice was unsatisfactory. Jane Coombs in Beak House 1.

Frank I. Frayne in St. Slocum has been filling Front Street Theatre week closing 30. No actor that comes to this house is a greater favorite with its patrons than Frank Frayne, and his engagement always produces the most satisfactory box-office results. Penalty opens week of 1.

Big houses were the rule at the Monum-

tal Theatre this week, and a fair variety programme was given by the Fay-Foster English Gaiety co. Sheridan and Flynn's combination next.

Ford's Opera House opens for the season with Thatcher's Minstrels. The Pompeian Fete after a series of postponements has succeeded in giving two performances during the week and closed with a benefit to Manager Pangborn 29.

J. A. Forcough, having purchased the interest of Frank Connelly, will be the sole lessee and manager of Forcough's Temple Theatre this year. On Monday afternoon the doors will be opened for the season with Alone in London as the attraction.

Frank Mayo will present Davy Crockett at the Academy of Music 1.

The nightly concerts given from the portico of Holliday Street Theatre are an enjoyable feature.

CINCINNATI.

One of the Bravest, which constituted the attraction during week ending Aug. 30 was thoroughly successful, the attendance being extremely large. Charles McCarthy as the hero appeared to decided advantage and the work of William Cronin, Thomas Dixon, Fannie Bloodgood and Maudie Kenyon was satisfactory. Miss Kenyon's singing won a deserved recall. The Hustler week of 3, followed by The Fairies' Well and Hallen and Hart 24.

Manager Baker opened his season 24 at Harris' with the Howe and Sisson comb. in Wild Outs. The piece is of the "skit" order and makes but little pretence to plot. Den Howe and Oscar Sisson portrayed the leading roles and Louisa Southman proved herself a very clever soubrette and an excellent vocalist. The music selections introduced were of the catchy order and were liberally applauded. True Irish Hearts week of 1.

James H. Wallick presented The Cattle King and Sam Houston with very satisfactory results at the People's during the week ending 30. Mr. Wallick is decidedly earnest in his efforts, and it is to be regretted that his ability is not entirely commensurate with his energy. The trained horses scored a hit. Musical Director Leopold, of the People's, very sensibly, and in accord with The Dramatic Mirror's suggestion, plays "The Star Spangled Banner" as the curtain falls. Lottie Elliott's Stars week of 1.

Frank Smith of this city, last season with McKee Rankin, will this year be a member of Fanny Davenport's co. Charlemagne Koehler, of Edwin Booth's support last season, assisted by home talent, will give an outdoor performance of As You Like It on the grounds of one of our millionaire suburbanites 30, for the benefit of a local charity.

Moses, or The Bondage in Egypt, was presented 30 at the Campos for the last time, and if one of the local journals is to be credited, the stockholders of the Order of Cincinnati have been called upon for a twenty-five per cent. assessment on their stock to make up the season's loss.

The season at Cincinnati's Coney Island of the West was brought to a successful close 31.

Manager Hubert Henck of the North Side, writes that he will return from Europe about Oct. 1 and that during his sojourn at Carlshad he has greatly improved in health.

The new boxes at the People's greatly improve the appearance of that house.

Work is rapidly progressing at the Pike Opera House under Manager Ballenberg's direction and the theatre will be in complete readiness for opening on Oct. 1. The management could have secured desirable attractions to have opened the house as early as Sept. 5 had Pike been in condition to admit commencing the season at that date.

In deference to Manager Cleveland's wishes, the season at the Grand will begin Aug. 31 instead of Sept. 1 as heretofore announced. The Sea King will follow 3.

At Henck's The Limited Mail with its realistic features will begin a week's engagement 31, the capacious stage of the house being eminently adapted for an effective stage setting. A Fair Rebel will be the next attraction during the week beginning 7.

The dispatch announcing Manager P. Harris' death was received here with regret. The attendance at Kohl and Middleton's Vine Street Museum continues satisfactory.

KANSAS CITY.

The opening of the season in this city took place at the Midland Aug. 23 with Katie Emmet in The Waifs of New York to an immense house, notwithstanding the evening was rainy. The play ran smoothly, and the actors played their parts very acceptably. The good business continued throughout the week. Mattie Vickers week of 1.

There is trouble between the management of the Gillis and the superintendent of buildings. The management has taken out a permit to make some changes about the house, which would close the exit on the Fifth street side. The Superintendent objected to this, as it would leave but one exit to the house, as he claimed, which is contrary to the laws of the city, which require two or more exits to places of amusement. The courts will probably be called on to settle the matter.

Manager Crawford has returned from his trip East, and is hopeful for a very successful season at the Warder Grand this year. He says the bookings for the house are the strongest the house has ever had. Among some of the stronger ones are The Prince and Pauper, The Pearl of Pekin, Carleton Opera co., Adonis and Seven Ages, and the Kitalys. The house has been renovated and some improvements made, and the difficulties of lighting and heating of last year have been overcome. The house opens 31, with The Fast Mail.

P. F. Baker will present his new play, Bismark, at the Ninth Street 31, and Patti Rosa will produce her new play, Imp, at the Gillis 7.

Grace Hopkins, the child actress, who played Little Lord Fauntleroy in the company that went to Australia about a year ago, has returned to her home, and is now in the

city. She is undecided as yet for the coming year, whether she will play in this country or attend school. She has had numerous offers of an engagement, but none of them has been accepted as yet. She is to take part in some local entertainments here soon.

CHICAGO.

The County Fair was presented for the first time in this city at the Columbia, Aug. 24. It was received with great favor and made a hit. Each scene was welcomed with applause, and the effect of the horse race was electrical in its spontaneity. The co. is strong, and left nothing to be desired. The part of Abigail Price is taken by Fanny Denham Rouse, and she is natural and humorous. Queen Vassar as Taggs, was excellent, and the same may be said of W. H. Burton as Otis Tucker, C. J. Jackson as Tim, and James R. Smith as Selon. The piece has been witnessed by crowds every night, and the season has opened most auspiciously for Managers Davis and Hayman.

The Haymarket reopened its doors for the season with Harry Lacy in his familiar character of Jack Manley, in The Still Alarm. A large audience was present, and the theatre has been filled nightly. Charles A. Gardner in Fatherland week of 31.

The run of Shenandoah at McVicker's Theatre was interrupted by fire, the handsome building being almost totally destroyed early Tuesday morning, Aug. 26. The watchman is unable to explain how the fire originated. He saw the blaze in the front portion of the basement and was unable to get it under control. Manager McVicker was at Saratoga, but came on at once, and says that he will rebuild. The loss will foot up at least \$100,000, with insurance on the theatre part of the building of \$60,000.

The auditorium was secured immediately after the fire and the performances of Shenandoah have drawn even more people than used to crowd McVicker's. The engagement ends shortly.

At Hooley's the Lyceum co. in Charity Ball continues to pack the house and the orchestra is frequently turned out to make room.

The last nights of Crystal Slipper are announced, and the Opera House is getting its full share of patronage. The run of the spectacle has really been phenomenal, a larger business being done than at the original production. Bluebird, Jr., comes for two weeks and then the regular theatrical season opens with Modjeska.

Primrose and West's Minstrels begin an engagement at the Grand Opera House 1. They promise many new features.

At Havlin's the drama based on Victor Hugo's "Les Miserables" and entitled 99 has been received with considerable favor. Henry and Dorothy Dickson playing the leading parts cleverly. Tom Sawyer week of 31.

The Kindergarten met with a kind reception at the Windsor. Edward Shayne and Adlyne Earle make lots of mirth.

Jack's Little Game, the athletic farce that forms a medium for Muldoon and Jake Kilrain to disport themselves, has packed the People's every night. Lights and Shadows week of 31.

The Amantia opens Sept. 1 with the Emma Juch Grand English Opera co. The repertoire for the week is Faust, William Tell, Lohengrin, Trovatore, Bohemian Girl and Der Freischütz.

At Jacobs' Academy the season has opened in a prosperous manner with Lawyer Swift or the Diamond Mystery. Lost in New York week of 1.

Jacobs' Clark Street Theatre opens week of 31 with Shepard's Minstrels.

LOUISVILLE.

Macaulay's Theatre opened wide its doors Aug. 25, for 1890-91. During the Summer the cosy place has been put in perfect condition, a new curtain painted, and new and attractive decorations added. The opening card was George Wilson's Minstrels, and a potent one it proved. For three nights and a matinee the business was very large. Lew Bendic and Tom Lewis do good work on the ends, and in the first part the singing and dancing is good, and Wilson is the same imitable Wilson as of old. Julia Marlowe week of 1.

At the Masonic Cleveland's Minstrels appear 29-30. The advance sale is large. Milton and Dolly Nobles are announced to open Harris' Sept. 1 in From Sire to Son.

An unusually good variety show at the New Buckingham is attracting fair patronage. Emerson and Cook, Somers and Boswell and Louise Lester have made positive hits.

Julia Marlowe and co. have been in active rehearsal at Macaulay's for more than a week. They go to Frankfort, Ky., 30, and give one performance of As You Like It, the piece in which she will open here.

There was warm rivalry between the Wilson and Cleveland Minstrels, the latter management circulating a streamer belittling Wilson's co. It did not seem to have any effect upon business.

Fred. Stinson is doing great preliminary work for his star, Julia Marlowe. Creston Clarke, the leading support, is getting quite a boom also.

The City Council recently passed an ordinance against the aisles of places of amusement being occupied during a performance. Manager Osgood is charged with having said: "The City Fathers should now pass another compelling the public to occupy the seats."

Abbe Verona, the well-known singer of this city, will go with The Little Tycoon.

W. H. Moffert, business manager of the Temple, is back from his Summer vacation, and ready to begin the commencement of a prosperous season.

There is every indication of success for the Louisville managers. All of the houses have fine bookings and Louisville people will patronize good attractions, notwithstanding all talk to the contrary.

The Juch Opera co. and Strauss Band are also booked at the Auditorium for an early engagement.

CORRESPONDENCE.

ALABAMA.

HUNTSVILLE. CRYSTAL OPERA HOUSE: The season opened here with the Wilsons Aug. 20 to a large and well satisfied audience. The Wilsons are great favorites here and were warmly greeted. This William Wilson, the popular and proficient manager, has booked a number of the best attractions and as crop prospects were never better, indications are for a prosperous season. Have recently returned from my Summer vacation, and the Wilsons were always welcome at season of mountain.

SUPPLA. SUMMER OPERA HOUSE: The management of this house propose making some needed improvements in furnishings, etc. for this season which opens Sept. 21 with Cleveland's Minstrels. PERSONAL: W. H. Vigil, an old friend and correspondent of THE MIRROR, spent the Summer here.

CALIFORNIA.

STOCKTON. AVON THEATRE: A. M. Palmer's co. presented Jim the Penman to a fair house Aug. 28. The co. are favorites here, and would have had a crowded house had they been billed for Captain Swift or Saints and Sinners. Jim the Penman has been played here several times previously, and our regular theatregoers have decided to stay away unless managers see fit to give us their late plays, the same as in other cities—Sacramento, for instance, where they were billed the following two days in Captain Swift and Aunt Jack. There is no talking, the patience of the regular attendants at the Avon has been exhausted, and they demand new and first-class performances and music. The orchestra has fallen back to its old chestnuts and careless ways. Whenever a real first-class show does come and is properly advertised, it draws good houses. Crowded ones. Miller Brothers and Professor Norris' Consolidated drew crowds at Avon Theatre 28, 29 and matinee 30, the canines pleasing the crowds of youngsters immensely. They did a fine business. Prince and Pauper 31, Peti, the Vagabond, 1. Fair week. Grismer Davis comb.

LOS ANGELES.—The past week has been a quiet one in theatrical circles. The Grand Opera House darkened when the Prince and Pauper came for our night, instead of 25, as originally intended. W. J. Scamian Sept. 1, Hubert Wilke 1-7, and Maudie Granger 20, 21. LEEVES: Frank Conant, of the San Bernardino Opera House, is in town, making arrangements for the Prince and Pauper co., which plays there 26. Manager George McLean, of the Grand, who is also a City Hall man, just returned from Sacramento, where he helped nominate the next Governor of California. Frederick Robinson, of Jim the Penman fame, says that all Los Angeles needs to be Paradise is a salmon stream. Maurice Barrymore's valuable pug, stolen from him during the co's stay here, was recovered this date and forwarded to Sacramento to its owner. Will Skinner, THE DRAMATIC MIRROR's popular correspondent, has been heard from in New York, where he was frescoing with red paint.

COLORADO.

DENVER.—That Denver can support another theatre of first class appointments was evidenced week ending Aug. 26. The new Broadway wasn't filled on the "off" nights, still 'twas shown that each theatre will pay, when such attractions as we had last week are offered. The theatre is presenting grand opera at the beautiful Broadway in a manner unprecedented in the city. Lohengrin was sumptuously mounted last night (Monday). It was the first presentation of Wagnerian opera Denver has ever had, and the audience was nearly as select as at the opening. Miss Juch sang Elsa. When the building in which the Broadway is located is completed it will be an eight storied structure of most imposing appearance, opposite a \$1,000,000 ten story hotel, and within 100 feet of the finest church edifice West of Chicago. The fire-escapes in the new house are ample, there being three large exits. The side of the auditorium. The balcony and gallery are also well provided with these necessary adjuncts, though the building is fire-proof. However I've described the new theatre in previous letters, and will not say anything further. The old Homestead opens 1. The theatre had a banner engagement at Princeton, which closed Aug. 26. The house was packed at every performance. The stage is now held by the best dramatic organization in the country, and that is A. M. Palmer's Madison Square co. A very large audience attended the opening to see Jim the Penman. Mr. Robinson, Mr. Holland, Mr. Barrymore, Mr. Juch, in fact all gave convincing representations of their respective characters. J. E. Stoddard will be seen in his great role of Fletcher in Saints and Sinners the latter part of week. Next week the co. gives their recent successes Man of the World and Aunt Jack—Gloria Gifford is probably destined to meet with as much favor as other operas, which the California co. has given at Princeton Street Theatre. Agnes Sherwood takes the dual role and Alice Johnson is Marquise. Elinch's Zoo, was married to Mr. Elton's sister-in-law Aug. 25. Mr. Schilling says that the new minstrel co. is to open in Denver Sept. 1 at a well known theatre. Mr. Elton says is the Fifteenth Street. Edward Elmer starts East the last of the week to join Marie Wainwright's co.—The Crystal Slipper will appear at the Labor shortly. The new Broadway will seat 1,750 persons. Manager Ben Tull of the California co. is reported to have gone to Chicago. Wonderland opened for the season 21. There has been considerable remodeling done, and now there are two auditoriums to accommodate the crowds. Evidently that part of the show was what paid the best last season. Miss Juch appears for the first time in the leading role in L'Africaine Friday night.

FUEBLO. DE REMER OPERA HOUSE: P. F. Baker in The Emigrant and Chas and Lena Aug. 27, 28, to good business. With one or two exceptions the co. is good.

CONNECTICUT.

BRIDGEPORT. PROCTOR'S GRAND OPERA HOUSE: The season opened at this house Aug. 23 with McCarthy's Mishaps. That the piece is as amusing as ever was demonstrated by the continuous applause of the large audience present. Webster and Brady's latest effort The Bottom of the Sea, 26, was warmly received. The story is in five acts, and is quite interesting, but the success of the piece can be attributed to the abundance of novel mechanical scenery employed. An audience which tested the capacity of the house, assembled at the debut of Mr. John L. Sullivan in the historic line 27. His first entrance upon the stage was greeted with a storm of applause, and his manner, the first act lines he had ever recited, called forth a frantic uproar from the audience. The crowd had paid its money to see Sullivan, and cared little for the play, or the rest of the company. Sullivan was its prime object and every time it saw him excited, and when he heard him speak his lines just like a real actor it went into hysterics. Sullivan, feeling flattered, did his best to please, and showed that he had some claim, other than notoriety as a pugilist, to fame as an actor. The piece as written by Mr. Harrison gives Mr. Sullivan an opportunity to display what histrionic ability he possesses, and resembles most Irish comedies dramas in construction. At the end of the first act Mr. Harrison and Sullivan were called before the curtain, and presented with handsome floral tributes as were ever passed over the footlights. A clamorous demand for a speech was responded to by Mr. Harrison who thanked the audience in a few well chosen remarks for their applause, and ended by presenting Mr. Sullivan who addressed the audience in this manner: "Ladies and gentlemen, I ain't an Edwin Booth nor yet a John McCullough, but I'm doing the best I can. I've quit my other profession and I'm going to stick, and some day I hope to be a star with my partner here. I'm glad to see your smiling faces here to-night, and I hope I'll see them hereafter."

HARTFORD. PROCTOR'S OPERA HOUSE: The season opened Aug. 25 with The Bottom of the Sea to enormous houses. The play was presented with elaborate and realistic scenery, and by a good co. Duncan R. Harrison follows 26, 27. LEEVES: Manager Floyd, who has so faithfully managed the affair, is a Proctor's during the past two seasons, will again be at the helm this season. The co. has a guarantee that the house will be run to the satisfaction of both proprietor and patrons. Fred Follett

assistant treasurer last season, has been promoted to treasurer and will be assisted in the manipulation of the paste boards by Henry Hagden formerly in advance of Charles T. Ellis and later in charge of the front of the house. With this able corps, everything is bound to run smoothly.

NEW HAVEN. HYPERION THEATRE: The season opens at this house Sept. 1-2 with a production of Kitaly's Water Queen. PERSONAL: OPERA HOUSE: The John L. Sullivan-Brian R. Harrison combination opens the season here Aug. 29, followed by Webster and Brady's Bottom of the Sea co. 30, 31. LEEVES: George W. Hageman, late manager of Proctor's, is at present touring New England with A Perilous Voyage of which he is manager. His many friends here will see that he is entertained when he plays this city.

STERLING. STERLING OPERA HOUSE: Barker Brothers Minstrels Aug. 25 to a fair house. Held by The Enemy to a large and appreciative audience 27.

NEW LONDON. LACRUM THEATRE: The opening night at this house Aug. 27 was an auspicious one. Held by The Enemy being the attraction. The audience was a large and fashionable one. Co. and play good. Kitaly's Water Queen 28.

DELAWARE.

WILMINGTON. PROCTOR'S GRAND OPERA HOUSE: Grimes' Cellar Door, a new musical burlesque by Thomas Addison, was given its first performance Aug. 25. A large audience was present, and the piece was well received. It contains some very good stuff better than the usual run of musical comedies—is bright in dialogue, full of catchy new music and has lots of "ginger" in it. James R. Mackie, as the old familiar "Grimsey, me boy," has ample opportunity to let himself go, and he does. The co. is very clever all of them and when the Cellar Door gets in good working shape it will in all probability be a "winner." The cast is as follows: Billy Grimes, James R. Mackie, Josiah Grimes, Charles Burke, Fred Gracie, Fred Gracie, 2. Whittaker, James F. Cherry, E. K. V. Becker, George J. Gaskin, Heringway, Joseph J. Riley, Nancy Twitchell, Beatrice Hamilton, Betsey Grimes, Katherine Weston, Belle Rustie, Jennie St. Claire, Rose Waters, Pitt Raymond, Pandora, alias "Dora," Louise Sanford, E. S. Hall, another new musical burlesque, drew rather light houses 27, 28. AS STORIES OR MUSIC: Miss Hilly's Novelty co. drew large houses 29, 30, and gave a good specialty show. LEEVES: W. K. Williamson, who will manage Proctor's Opera House here this season, is a former Wilmingtonian well known and well liked. For the past two seasons he has successfully managed Proctor's, Lancaster, Pa., and Albany, N. Y. Theaters. His many friends here are glad to welcome him back. He is "business" straight through and swears by THE MIRROR. The Academy of Music has been leased by the German Brothers of Philadelphia and will in future be under their management. The house will be run in first-class style. Prices will be fifteen cents to twenty-five cents.

DISTRICT OF COLUMBIA.

WASHINGTON. The National opened Aug. 25 with Herrmann's Transatlantics to a large and appreciative house. Williams and Kelly 1 in U. and 1. A Dark Secret 2. Albaugh's opens 1 with Fay Templeton. Jane Combs, Harris Blyon opened 2 to a full house with James Reilly in The Broom-Waker. Go Won-to Mohawk 1 in The Indian Mail Carrier. The Sheridan and Flynn co. to good business at Kerman's. The Fay Foster English Gaiety co. 1.

GEORGIA.

ROME. NEVEN OPERA HOUSE: The following attractions are booked for the coming season at this house: Cleveland's Minstrels, Kitaly's Water Queen, Among the Pines, Frank Mayo, Vernon Jarman, Penalty co., Boss Opera co., Hattie Bernard-Chase, St. Perkins, Rose Coghlan, Patti Rosa, Field's Minstrels, Belle's Marionettes, Little Lord Fauntleroy, Kate Castleton, Ivy Leaf co., Robert Downing, Waifs of New York, Thomas J. Keene, Mazappa, Greenwald's Opera Comique, Fat Men's Club, Louis James, James Owen O'Connor.

ILLINOIS.

ROCK ISLAND.—The attractions here this season have been very few and it looked rather dubious for a while whether the opera House would be opened for the coming season at all. The Harper heirs have at last found a lessee in A. J. Montrose, of Lincoln, Neb., who is having the house thoroughly overhauled and expects to open it about Oct. 1 with some first-class attraction. Mr. Montrose is now in the East booking the house. Harry C. Blecker is to be stage manager. P. T. Barnum is to show here this Fall, but has set no date for his appearance yet.

ELGIN. DE BOIS OPERA HOUSE: The Holden Comedy co. commenced a week's engagement at popular prices Aug. 25, opening with The Opera, to good business. The next Love and Duty, Le May and The Banker's Daughter are announced. The co. gives general satisfaction.

CHAMPAIGN. Gibney Gordon and Galtier Comedy co. opened a week's engagement 25 playing Old Homestead on the opening night.

JOLIET. JOLIET OPERA HOUSE: Beach and Bowers' Minstrels Aug. 20 drew a good house and gave a good performance. Larking 21 to a good house. Good show. BRECKA: Barmen and Bailey's Circus drew two immense crowds 22. It is said 2000 people were turned away in the afternoon.

CAIRO. NEW CAIRO OPERA HOUSE: The season will open 24 with Wilson's Minstrels. Manager Silver has booked a large number of the very best companies traveling, and the theatregoing people of Cairo, can look forward to an unusually attractive season.

OTAWA.—The house has been closed for two months. Will open Aug. 1 with Mariande Clark in The Dead Heart.

TORRINGTON. OPERA HOUSE: The season opens 3 with Fisher's Cold Day co. Sendi's orchestra Sept. 17. LEEVES: Manager Matthews has secured the service of a good orchestra for the Opera House and booked some first-class attractions for the coming season.

SPRINGFIELD. CHATELAIN OPERA HOUSE: This house which has been in the hands of the carpenters, upholsterers, fresco and scenic painters is now completed, and a more comfortable theatre cannot be found outside of Chicago in the State. It will be managed by J. H. Freeman, with J. K. Chatterton in the box office. It is the only house of amusement in our city of 4,000 inhabitants, and with as strong a list of coming attractions as are on the road. I predict a prosperous and satisfactory season to both local and traveling managers as well as to the theatregoing people of Springfield.

STERLING. ACADEMY OF MUSIC: The Academy was opened Aug. 25 by The Stowaway co. to a large and well pleased audience. Burt Shepard's Minstrels 2 to crowded house.

DECATUR. The regular season here opened 1 with Thomas W. Keene in Richard III.

MOBILE. W. N. R. OPERA HOUSE: Burt Shepard's Minstrels opened the house for the season to large business. Performance fine. LEEVES: The house under present management has been thoroughly remodeled, and is now as good as any in this section.

INDIANA.

INDIANAPOLIS. GRAND OPERA HOUSE: Cleveland's Minstrels gave a fair performance Aug. 25 to S. R. O. Russell's City Directory co. opens the regular season at this house 28. ENGLISH OPERA HOUSE: The season will begin when The Limited Mail will fill a three nights' engagement. PARK THEATRE: A Legal Wrong proved a good drawing attraction week ending 28. Wild shots 29. LEEVES: Both the Grand and English have been much improved by new drop curtains and tasteful decorations. George Juch leaves 29 to head Spencer's Little Tycoon co. The musicians of this city have formed a union adopting a scale of wages. Manager Walter Dean of Pittsburgh is visiting relatives in the city. The Durrell Brothers, the variety team, will leave for San Francisco 1.

TERRE HAUTE. NAVY'S OPERA HOUSE: This house will not open its regular season until next month, but this being Fair week it was open for four nights. Clifton's Ranch King 25 drew fair. Cleveland's Minstrels with Rice and Sweetnam at the head gave a good performance to a large house 26. Hattie Bernard-Chase in Uncle's Darling and Little Coquette 27, 28, did a medium business.

THEATRE. Manager Naylor has had scenic artists at work for about three months who have produced a number of new and beautiful sets, noticeably several magnificent interiors. All the old scenery has also been repaired and repainted. A new drop curtain will also be added, making our stage as completely equipped as any in the West.

NEW ALBANY. OPERA HOUSE: Beach and Bowers Minstrel co. opens this house on. This excellent co. are great favorites here and a large crowd is expected. Terrell Brothers' Horse Show was witnessed by large and well pleased audiences on 21. **ITEM:** Mr. Mitchell, of Terrell Brothers, sends his regards to THE JOURNAL, having once been a correspondent himself.

FORT WAYNE. MAYOR: TEMPLE: Cleveland's Minstrels give a very creditable and enjoyable performance to a big house Aug. 21. **ITEM:** George's Museum and Theatre will open the season Sept. 1.

LEBANON. GRAND OPERA HOUSE: Baldwin Comedy co. opened the season week of Aug. 13 playing to the largest business in the history of the house.

MAINE. GRAND OPERA HOUSE: Marie Prescott will open the season Sept. 15. None but first-class combinations booked for the season.

MICHIGAN CITY. OPERA HOUSE: Beach and Bowers Minstrel co. opens the season here Aug. 27 to a crowded house, giving the best of satisfaction.

INDIANA

CHICAGO CITY. PLANNY GRAND OPERA HOUSE: The season of 1905-1906 opened very auspiciously with Primrose and West's Minstrels to S. P. O. The house has been redecorated and the stage fixtures thoroughly overhauled. Everything is now in prime working order.

BURLINGTON. GRAND OPERA HOUSE: The house is just now receiving the attention of the painters and upholsterers, who are busy at best, freshening things up for the forthcoming season. The initial performance will be given by Katie Emmett in The Waifs of New York being the attraction. T. W. Keene in Richard III. next.

WASCON CITY. PARKER OPERA HOUSE: Beach and Bowers Minstrel co. Aug. 25 to a crowded house. Audience well pleased.

GEORGE. OPERA HOUSE: The opening attraction of the regular season will be Katie Emmett, in The Waifs of New York. In the Manager Hughes has at Oklaheena this week in attendance upon the cast at that place. His pacing man, "Lady Rowena," won in the 22nd class, and his famous gelding, "Red Ball," start of in the free for all pace Aug. 20.

FT. MADISON. OPERA HOUSE: House dark. An opening date not fixed. The entire interior of the house has been redecorated, gallery made larger, walls decorated, stage enlarged, well ventilated and many minor improvements, which will be highly appreciated by patrons of the house.

DES MOINES. FOSTER'S OPERA HOUSE: Newton Beers opened week of Aug. 21 to good business, considering a very rough night. Ole Olson has week of 1. P. F. Baker in Rismark. **ITEM:** GRAND OPERA HOUSE: The Drummer Boy of Gettysburg, by local conductors, Aug. 27, 28, 29, 30, 31, in Firman's Ward. **ITEM:** FRANKLIN CITY OPERA HOUSE: Dark. Compton, Franklin and West's Minstrels Aug. 28, 29, 30, 31, Adams and More's Comedy Burlesque co. Sept. 1. **ITEM:** Manager J. W. Reed, of Ida Grove, was in the city Aug. 22. I saw him with M. E. Rice and Jack Mahara. Fred Ward was with us on 23. Mack Kennedy, of Grand, goes East on business 24.

COUNCIL BLUFFS. DOHANY OPERA HOUSE: Primrose and West's Minstrels to a jammed house Aug. 21, every seat being occupied and many standing. The co. is a most excellent one. The costumes were fine, the singing good, and the new specialties and jokes pleased the large audience. Manager Dohany has taken advantage of the summer vacation, but will open the season in September with a list of the attractions.

MUSCATINE. TURNER OPERA HOUSE: John Dillon opened the season to a good audience and gave entire satisfaction. Mr. Dillon has very good support this season.

KANSAS

TOPEKA. GOSSETT: Both houses were dark week of Aug. 21. The only items of news worth mentioning are that the Grand and the Liberty were hauled and painted and papered inside, and that Mr. Kendall, the owner and manager, has secured the aid of Harry F. Curtis as business manager who will be in charge from this on practically. Mr. Curtis is well known in the East, and Mr. Kendall is very sanguine of his exciting the right man in the right place. Warren, who last season was hauled and painted, is still still, but with a general change of the whetters and other details. I am under many obligations to him for courtesies and am glad to know that he will still be with the house. The question as to the leadership of the orchestra is not settled yet. Addie Jewell, who has been in charge for two seasons, will probably leave again, though she has not yet said so. I hope she will be back from the East this week, and the matter will then be adjusted. The season is announced to open week of 21, with the Moulton Opera co. in Charles of Normandy, but city is eager for the opening of the season and I hope it will be as successful one. At present news items are as far as I am concerned at a dead end.

FORT SCOTT. OPERA HOUSE: Hot 21. The Moulton Opera co. opened a week's engagement in Oklaheena Aug. 21. Business on the opening night was fair. M. W. Howard, an old Fort Scott boy, is one of the most prominent members of the co. A my Leslie as Oklaheena was very fair.

ATCHISON. PRICE'S OPERA HOUSE: The regular season at this house opens Aug. 21 with P. F. Baker in Charles of Normandy. In the Manager Crawford has returned from the East, and his bookings for this city show fewer but a better line of attractions than in former seasons.

LAWRENCE. BOWERSOCK'S OPERA HOUSE: The season of 1905-1906 was formally opened here by the Moulton Opera co. Aug. 21 and week to small business. The co. is lacking in numbers, the chorus being very weak. Special mention should be made of Amy Leslie whose singing and acting made her the favorite from the start. She deserves a better co. Frank Moulton is a very clever actor, and Messrs. Serritt and Johnson have very fair voices. Miss McNeill has a heavy voice, fair quality and great range, but her acting is stiff. Stewart Allen of Nat Goodwin's co., assisted by local talent, is bearing Mrs. Dohany's decision to be produced during the latter part of September. Mr. Allen is a very pleasant gentleman and has made scores of friends here. Manager Bowersock has already booked a large number of attractions, and the season promises to be an unusually good one. **ARENA:** Fulford and Co.'s New London Circus 25, 27, to fair-sized crowds. Performance very good for popular prices. Managerie rather limited.

WICHITA. CRAWFORD OPERA HOUSE: The season was opened Aug. 21 by P. F. Baker and his excellent co. in The Emigrant followed 22 by Chris and Lena. P. F. Baker has lost none of his popularity and his support, notably Josie Sisson and Edward Gavin divide the honors with him. Little here was suffering from a cold and could not do herself justice. Business was very good. **ITEM:** Manager Crawford has had the house thoroughly renovated and it presents a bright and pleasing appearance. Abe Schopf, formerly treasurer of the Crawford, is now advance agent for the Crawford. His place at the Crawford is occupied by Tom Harris, a very popular young man, and it goes without saying that the position will be acceptably filled.

KENTUCKY

FRANKFORT. NEW OPERA HOUSE: Julia Marlowe opened the Opera House for this season in As You Like It Aug. 21. George Wilson's Minstrels 1.

MT. STERLING. GRAND OPERA HOUSE: The season was opened here Aug. 20 by T. W. Keene in Richard III. to a large house. George Wilson's Minstrels 21. The season is almost solidly booked with one of the most lists of attractions that ever crowded one season here.

MAINE

PORTLAND. THEATRE: Graham Minstrel under the management of Wm. Rivers, played to S. R. O. Aug. 21, and gave a fine performance. **PORTLAND:** Mr. McCallum sings well to Stricken

blind but will present Dora for a limited season. **Black Charles and Edith Harrington** are making many friends by their conscientious work. Business has been very good. **GREENWOOD GARDEN:** Manager Hancock's excellent co. favored us with The Pirates of Penzance and the Mikado. Each opera was well produced and patronized. **Merriam and Charles** also made a big hit as the two thieves in the latter, and Bessie Grey continues her success, and is really the best prima donna the Garden ever had. **Messrs. Gorman and Ferry** have become great favorites, and that old favorite Peter Lang is repeating his excellent work of last season. **ITEM:** The theatrical colony at Society Cottage keep open house, and are very popular. Ben Lesh, that comedian of comedians, joins the co. 2. **Adia Mansfield** is a noticeable member of the Society co. Manager Geo. E. Lothrop, of the Grand Minstrel, Boston, has secured a five years' lease of the Portland Theatre, and after alterations and repairs will play combinations in connection with his Boston and Providence attractions. Manager Lothrop, as well as the Portland public, are to be congratulated. **The Twelve Temptations** are booking through the State. Dick Golden is advertising both Liberty and Society, and is determined to make a barrel of money this season. His opening house in Portland was over 2000 people. Jack Mason and a party of friends are vacationing hereabouts. Frank Hanrott will play his co. through the State next month. The Cecilia Concert co. under the management of A. H. Morrison, are filling numerous engagements at the popular seaside houses. Charles Tukeshire has joined the Society co. Charles Smith will probably be retained as acting manager of the theatre where he has made hosts of friends. Milt Smith is doing excellent work with Hancock's co. and is decidedly popular.

BANGOR. OPERA HOUSE: Gorman's Minstrels to a packed house and more, too, Aug. 20. Standing room only and little left over. **BATH.** COLUMBIA HALL: Gorman's Minstrels opened the season here Aug. 21.

WATERVILLE. CITY HALL: Richard Golden in Old Jed Proddy Aug. 20, drew a crowded house. **ITEM:** Manager J. M. Wall, of this city, has disposed of all his other interests, and will now devote his time exclusively to his circuit. He has the following attractions booked for the next two months: The Two Sisters, Daniel Boone, and Little Lord Fauntleroy.

MASSACHUSETTS

ASHESBURY. OPERA HOUSE: Gorman's Minstrels opened season Aug. 20 to a good house. Fine performance. **ITEM:** Froja Grissold, last season with The Arabian Nights, is leading lady with the Uncle Hiram co. Dave Friedman, ahead of the Uncle Hiram co. was here last week. Manager Arthur will have "The Star Spangled Banner" played at the close of performances.

WORCESTER. THEATRE: Gus Williams in U and I (drama), Frank Jones in St. Perkins and Mr. Barnes of New York, were the week's attractions. Good business prevailed. The season is now fairly open, and bids fair for good business. The Wife 40; My Jack 30. **THE MUSKIE:** Fisher's Cold Day co. had good houses a few weeks. A day in East Lynne week of 1. The programmes for the Musical Festival are out. The choice of seats will be by auction, as is the usual custom.

WILFORD. MUSIC HALL: Pat Rooney and co. in Pat's New Wardrobe, pleased a large audience Aug. 20. Little Mattie Rooney as Christopher was particularly good. **ITEM:** Sprague's Social Session co. and Black Hussar Band, which made their headquarters in town during the summer, started their 100-year tour, opening their season at Middleboro, Mass. 25. The Black Hussar Band gave an open air Sunday concert in the Town Park 21 to an assembly of over 5000.

FITCHBURG. WHITNEY'S OPERA HOUSE: A Perilous Voyage was presented by a good co. Aug. 21 to good business. George Wessels as Leonard Practice, the drunken captain, easily carried off the honors. The balance of the co. of average merit. A straight tip to Hardie and Von Leer Sept. 4.

FALL RIVER. ACADEMY OF MUSIC: Pat Rooney Aug. 21, in Pat's Wardrobe, delighted a large audience. The co. is the best Mr. Rooney has ever had. It is James T. Powers and A Straight Tip success. The audience gave an unequalled ovation, but the critics will give their assent rather tardily. The play is well staged, and has the advantage of being acted by a fine co. That it can be shipped into shape and made a box office winner, I have no doubt. Water Queen 2, Blackthorn 2, The Wife 1.

ROCKFORD. CITY THEATRE: A Perilous Voyage was witnessed by fair sized and well pleased audiences Aug. 21, 22. George Wessels and Nellie Kitting in the leading roles lately, and were well supported. John F. Kelly's latest farce comedy, A Straight Tip, drawing James T. Powers and the star, under the management of Rich and Harris, was given its initial performance before a large and very demonstrative audience. The co. was exceedingly good, vocally and artistically. The star and his support were called before the curtain at the end of the first act. The author was also called before the curtain, and during James T. Powers and the star, under the management of Rich and Harris, was given its initial performance before a large and very demonstrative audience. The co. was exceedingly good, vocally and artistically. The star and his support were called before the curtain at the end of the first act. The author was also called before the curtain, and during James T. 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and out and everything about looks as neat and as new as a new pin. Tennyson and Dawson's gift show week of 1. The regular season opens with Frank McNish in *Out of Sight*.

WASHINGTON.

TACOMA.—TACOMA THEATRE: The Old Homestead Aug. 10-12 and Wednesday matinee, played four nights to standing room and the fifth night to a large house. More persons attended the matinee than any other afternoon performance at the theatre. The receipts for the engagement were \$2,075, making it the most successful dramatic event in the history of the city. The co. gave great satisfaction. Archie Boyd in the principal role and George A. Bean as Cy Prime made decided hits, while Frederick Sanford as Happy Jack and W. W. Allen as Seth Perkins did excellent work. The next engagement at this theatre will be the Mid-nite Bell, the co. coming direct from New York city to Tacoma. **THEATRE:** A gentleman named Wardell Portland, Ore., is prospecting about the city to find a location for a new theatre. It is his intention to put in a museum in connection with the dramatic stage. He intends to play a stock co. and run the house in the same manner as Corday's Theatre at Portland. The variety theatres, the Comique and National, have been presenting some excellent athletic entertainments during the week.

WEST VIRGINIA.

WHEELING.—CHERRY HOUSE: Fair Rebel 3. Around the World in Eighty Days 27-28. Great Metropolis 29-30. **GRAND OPERA HOUSE:** True Irish Hearts Aug. 20-22. Turned people away both nights and delighted those who gained admission. Hilarity 3-5. Noss Family 10-12.

WISCONSIN.

MILWAUKEE.—GOSPEL: Herne's Hearts of Oak will be the opening attraction at the Bijou Aug. 30, and although the piece has become as familiar as Uncle Tom, it still has the power of attracting good houses. Work at both the Davidson and Academy is progressing satisfactorily, and both Managers Brown and Marsh are confident that they will be in readiness even before the dates of their openings. Manager Litt is a busy man this week. He makes flying visits between here and St. Paul about every other day. His new house is his latest pet, and when it opens next week the Big Four circuit will be complete. Manager Scott, of St. Paul, was in the city this week, as was also Barnum and Bailey's press agent, Mr. Stow.

BELOIT.—GOSPEL: Herne's Hearts of Oak: Kindergarten Aug. 10-12. Fair house. **GOOD CO.** **MADISON.**—PULASKI OPERA HOUSE: The regular season opened here Aug. 27 with Jacob Litt's *Stowaway* to a fashionable audience that packed the house. The play is too sensational, safe-breaking and murders hardly suit a cultured audience, but its being in the hands of a capable company made the performance quite a success. Mark Lynch as Charles Etherington, the villain, received the usual hissing, his part being very prominent and well rendered. Harry Barker as Dicky Dials portrayed a legitimate comedy part, devoid of horse play, and made a hit. Libbie Kirk as Chucky the London Newsboy deserves mention, and the rest of the company was well received. Carrie Lamont 27. McGibney family will play against a strong counter attraction 28-29. Barnum's Circus.

ANTIGO.—BIRO OPERA HOUSE: Ezra Kendall in *A Pair of Kids* played a well filled house Aug. 25. James H. Browne's Theatre co. is booked for Antigo first week in October. **JANESVILLE.**—LADY'S OPERA HOUSE: Carrie Lamont in *La Cigale* Aug. 27. **ARENA:** Barnum and Bailey's Circus.

SHEBOYGAN.—OPERA HOUSE: Ezra Kendall in *A Pair of Kids* Aug. 26 to a crowded house. Edwin Barker's version of *Rip Van Winkle* and romance "Sue" by E. W. Herbar's co., will be presented 2. The house is very nearly sold out now.

WYOMING.

CHEYENNE.—OPERA HOUSE: We had but one attraction during months of July and August. Brady's After Dark co., which did a very good business. Manager Rhodes booked for Aug. 9 P. F. Baker, who cancelled. The Old Homestead, booked for Aug. 23, also cancelled. About half the attractions that Manager Rhodes booked for him in just that manner. Cheyenne is a splendid one-night stand. The last census showed that we had a population of over 12,000, and as trade is good in all lines, and we are doing a great deal of building, the Union Pacific Railroad alone spending half a million dollars in new shops this year, with plans for that much more for next year. This city is also the capital of the new state, and the Legislature meets here in October. This will be a first-class city for all good attractions to book for season of 1900-1. There is but one opera house here, and the manager, D. C. Rhodes, is a first class man to do business with.

CANADA.

MONTREAL.—ACADEMY OF MUSIC: This house opened Aug. 25 to good business, with the Vermont Baritone Comedy co. There are several clever people in the cast, notably Bert Coit, who is the chief life of the piece. Lilly Sinclair, a young debutante in her first season, gives promise of a good future. Master and Man week of 1. **THEATRE ROYAL:** Tony Pastor's Specialty co. week of 2, to "breathing room" only. Bessie Bonnell in her character sketches is making a reputation for Montreal theatregoers. Mr. Pastor thoroughly merits the patronage which he has obtained here. Port Donelson week of 3. **THE M:** A successful performance of the drama, *Time and the Hour* was given at the Town Hall, Longueuil 25, by the pupils of Mrs. Ned Warner. Mrs. Warner is now establishing a school of actresses in Montreal this winter, the members of which will live a performance at least once a month at one or other of the theatres.

WINNIPEG.—PRINCESS OPERA HOUSE: Eunice Goodrich Aug. 25, week. Haverly's Colored Minstrels 4.

BROOKVILLE.—GRAND OPERA HOUSE: The season opened 25 with Harle and Von Leer's *On the Frontier* to good business. One of the finest casts ever satisfied a large audience 25. Miss Allister, Edwin M. Ryan and Dan Hart won laurels. This was the first aquatic play to visit Brookville. **THEATRE:** Improvements in our Opera House are conspicuous only by their absence. Bookings for this season are good, and patronage promises well.

BELLEVEUE.—OPERA HOUSE: Edward J. Hassan opened the house with one of the finest Aug. 27. The house was well filled.

LONDON.—THE GRAND: The opening of the season will occur during Fair week, with the Paymaster for attraction Sept. 23-25, followed by Tommy Russell in *Prince the Pauper* 26-27. Already a very good line of attractions has been booked. **THEATRE:** W. H. Burrell, who is associated with James B. Mackie in Grimes' Cellar Door, is a native Londoner.

VICTORIA.—VICTORIA THEATRE: After a long period of summer closings, broken only by an occasional amateur effort, the Victoria was reopened 21 by Maude Granger in *Inherited*. The Croire was presented 22. This was Miss Granger's first appearance before a Victoria audience, and the large, fashionable and enthusiastic gathering which greeted her both nights must have been gratifying to this clever and charming actress. Lester and Williams' London Specialty co. are booked for 23.

ST. CATHARINES.—GRAND OPERA HOUSE: This house will be opened for the season Aug. 30 with Hassan's One of the Finest co., to be followed 5 with Agnes Herndon in *La Belle Marie*. The complete appointments and fitting up of this house make it the equal in comfort and convenience both to the public and profession, of any theatre in the country. Mr. Hunt is now putting in a complete system of incandescent lighting.

TORONTO.—GOSPEL: The regular season of 1900 is about to be opened, and promises to be a brilliant one, judging from the bookings which have been submitted to your correspondent. The Grand Opera House will, as usual, have the first call on gifted attractions, whilst the Academy of Music will be an active bidder for sterling attractions. The latter theatre is now in the hands of D. J. Whitney, of Detroit, who has leased it for ten years. The interior has been completely remodeled, and in the estimation of your scribe is as pretty and cosy a house as can be found in the Dominion. Percival T. Greene, who has been at the helm of this house and made it a success, will again do the piloting.

He has also been appointed manager of the Brantford Opera House, where good attractions will pay. Manager Sheppard, of the Grand, has also been a very busy man. The usual renovations, etc., are completed, and the Grand looks like a new Spring house. This house opens its doors with a Vermont Baritone in Starlight, to be followed by the best in the land, Jacob and Sparrow's Toronto chief, Jacob Frank, has a big list of prize attractions. The first-comer is Tony Pastor for three nights, to be followed by Agnes Herndon in *La Belle Marie* 27. The Academy opens 8. Exhibition week, with the Boston Ideal co., followed 10 by the Prince and Pauper co. **THEATRE:** Ambrose Small, treasurer of the Toronto Opera House, is back from his European trip and looking well. The Edward Strauss Vienna Orchestra, under the management of Percival T. Greene, play at the Horticultural Pavilion 25. Advance sale has been very large. Mrs. A. R. Casarion, who has been spending the summer here with her relatives, has returned to New York.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them at time to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK (W. A. Brady's): Birmingham, Ala., Sept. 1-2; Columbus, Ga., 3-4; Augusta, Ga., 5-6; Savannah, Ga., 7-8; Mobile, Ala., 9-10; New Orleans, La., 11-12; New Britain, Conn., 13-14; Houston, Tex., 15-16; Austin, Tex., 17-18; San Antonio, Tex., 19-20; Waco, Tex., 21-22; Chicago, Ill., 23-24; Omaha, Neb., 25-26; St. Louis, Mo., 27-28; Kansas City, Mo., 29-30; St. Joe, Mo., 31-32; Omaha, Neb., 1-2; Chicago, Ill., 3-4.

A ROYAL PASS (Waterbury, Conn., Sept. 2-4; Birmingham, Ala., 5-6; Meriden, Conn., 7-8; Bristol, Conn., 9-10; Attleboro, Mass., 11-12; Fall River, Mass., 13-14; Taunton, Mass., 15-16; New Bedford, Mass., 17-18; Framingham, Mass., 19-20; Nashua, N. H., 21-22; Manchester, N. H., 23-24; Lawrence, Mass., 25-26; Lowell, Mass., 27-28; Fitchburg, Mass., 29-30; Waltham, Mass., 1-2; Chelsea, Mass., 3-4; Lynn, Mass., 5-6.

A LITTLE SINGULAR (Newark, N. Y., Sept. 1-5; Elmira, N. Y., 6-10).

A PAIR OF KIDS (Alpena, Mich., Sept. 3-4; Sault Ste. Marie, Mich., 5-6).

A BEAUTY WOMAN (New Orleans, Sept. 1-5).

A PAIR OF JACKS (St. Paul, Sept. 1-5; Kansas City, Mo., 6-10; Worcester, Mass., Sept. 1-5).

ANNE PAMELY (Philadelphia, Sept. 1-5).

THE ROYAL FAMILY (New York, Sept. 1-5).

AN IRISHMAN'S LOVE (Olean, N. Y., Sept. 1-5).

AGNES HUNTINGTON (N. Y. city, Oct. 1-5).

AROUND THE WORLD (Cleveland, Sept. 1-5).

ADRIEN RESEDACT (Charleston, W. Va., Sept. 4; Maryland, Sept. 5; Baltimore, Sept. 6; Pittsburgh, Sept. 7-8; Cleveland, Sept. 9-10; Sandusky, N. Y., 11-12; Lima, Pa., 13-14; Dayton, Ohio, 15-16).

A SOCIAL SESSION (Halifax, N. S., Sept. 1-5; Moncton, N. B., 6-10; St. John, N. B., 11-15; Fredericton, N. B., 16-20; All the C. M. O. of Home, N. Y. city, Sept. 8-10).

A TEXAS STEER (Columbus, O., Sept. 1-5).

A TRIP TO CHATTAHOOCHEE (Decatur, Ill., Sept. 12).

ANNA BOYD (Hartford, Conn., Sept. 23).

A PERFECT VOYAGE (Philadelphia, Sept. 1-6; Mystic, Conn., 7-8; Bridgeport, Conn., 9-10; Hartford, Conn., 11-12; New Haven, Conn., 13-14; Bridgeport, Conn., 15-16).

ABRAHAM LINCOLN (Boston, Sept. 1-6).

A FAIR REBEL (Zanesville, O., Sept. 3-4; Wheeling, W. Va., 5-6; Cincinnati, 7-8).

ALICE IN WONDERLAND (St. Paul, Sept. 1-5).

A PRISONER OF WAR (N. Y. city, Oct. 27).

A BUNCH OF KIDS (East and Sanger's): Warren, O., Sept. 4; Akron, O., 5; Detroit, Mich., 6; Chicago, Ill., 7-8.

A TIT SOLDIER (Charleston, S. C., Sept. 8).

A GOLD DIME (Windsor, Conn., Sept. 4; Catskill, N. Y., 5; Rensselaer, N. Y., 6; Hamilton, N. Y., 7; Tarrytown, N. Y., 8; Poughkeepsie, N. Y., 9; Poughkeepsie, N. Y., 10; Poughkeepsie, N. Y., 11; Poughkeepsie, N. Y., 12; Poughkeepsie, N. Y., 13; Poughkeepsie, N. Y., 14; Poughkeepsie, N. Y., 15; Poughkeepsie, N. Y., 16; Poughkeepsie, N. Y., 17; Poughkeepsie, N. Y., 18; Poughkeepsie, N. Y., 19; Poughkeepsie, N. Y., 20; Poughkeepsie, N. Y., 21; Poughkeepsie, N. Y., 22; Poughkeepsie, N. Y., 23; Poughkeepsie, N. Y., 24; Poughkeepsie, N. Y., 25; Poughkeepsie, N. Y., 26; Poughkeepsie, N. Y., 27; Poughkeepsie, N. Y., 28; Poughkeepsie, N. Y., 29; Poughkeepsie, N. Y., 30; Poughkeepsie, N. Y., 31; Poughkeepsie, N. Y., 32; Poughkeepsie, N. Y., 33; Poughkeepsie, N. Y., 34; Poughkeepsie, N. Y., 35; Poughkeepsie, N. Y., 36; Poughkeepsie, N. Y., 37; Poughkeepsie, N. Y., 38; Poughkeepsie, N. Y., 39; Poughkeepsie, N. Y., 40; Poughkeepsie, N. Y., 41; Poughkeepsie, N. Y., 42; Poughkeepsie, N. 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MAY DAVENPORT BURESCUE: Carlisle, Pa., 4; Chambersburg, 6; Martinsburg, 6; Alexandria, Va., 5; Frankfort, Pa., 5; Millville, N. J., 10; Burlington, N. J., 10; Rahway, N. J., 10; Brooklyn, N. Y., 10.

MC CARTHY DUNSEY: Pittsburgh Sept. 1-6.
KELSON'S GREAT WORLD: N. Y. city Sept. 1-6.
KENTZ-SANTLEY: N. Y. city Sept. 1-6.
JOSE HILL'S BURESCUE: Hoboken Sept. 2-6.
SWISS BELL RINGERS: Durham, N. C., Sept. 6.
SHERIDAN FLYNN: Baltimore Sept. 1-6, Philadelphia 2-6.
ST. PASTOR: Rochester, N. Y., Sept. 1-6, Buffalo 2-6.
THE LILIPUTIANS: N. Y. city Sept. 1-6, indefinite.
WILL H. DAVIS: Ogden, Utah, Sept. 1-6.
WILLIAM PARKMAN AND FOLLY: New York, Pa., Sept. 1-6.

MISCELLANEOUS.

AL G. FIELD: Port Jervis, N. Y., Sept. 4.
BART SHERRARD: Chicago Sept. 1-6.
BEACH AND BROTHERS: Evansville, Ind., Sept. 4.
BARTON BROTHERS: Red Bank, N. J., Sept. 4.
Freehold, 6; Hightstown, 6.
CLEVELAND'S COLORED: Winnipeg, Man., Sept. 4-6.
Stillwater, Minn., 5; Eau Claire, Wis., 5; Winona, Minn., 5; Lacrosse, Wis., 11; Madison, 12; Oshkosh, 12; Milwaukee, 12-17.
CLEVELAND'S MISCELLANEOUS: Cincinnati, Sept. 1-6.
Chattanooga, Tenn., 5; Birmingham, Ala., 5; 25; Atlanta, Ga., 11, 12; Augusta, 12; Charleston, S. C., 12; Savannah, 12, 13.
C. COLAN: N. Y. city Sept. 1-6.
GOSMAN: Gloucester, Mass., Sept. 4; Chelsea, 5; Taunton, 5; No. Attleboro, Worcester 6.
GOSMAN: N. Y. city Sept. 1-6.
HOLLAND & LAUGHLIN: Ridgeway, Ia., Sept. 4.
Caldwell 5.
MAIN-VAN AMBURGE: Westfield, Mass., Sept. 4.
Thompsonville, Ct., 5; Windsor Locks, 6.
WHENEY: Crystal, Mich., Sept. 4; Elm Hall, 5; Alma, 6.
W. L. COLES: Seely, Kas., Sept. 4; Fall River, 5; Fredonia, 6.

CIRCUSES.

ALLEN'S: Kane, Pa., Sept. 4; Warren, 6.
BARNUM BAILEY: Freeport, Ill., Sept. 4; Dubuque, Ia., 6; La Crosse, Wis., 6.
FRED LOCKE'S: Havana, 8; Sept. 4; Attila, 5.
HOLLAND & LAUGHLIN: Ridgeway, Ia., Sept. 4.
Caldwell 5.
MAIN-VAN AMBURGE: Westfield, Mass., Sept. 4.
Thompsonville, Ct., 5; Windsor Locks, 6.
WHENEY: Crystal, Mich., Sept. 4; Elm Hall, 5; Alma, 6.
W. L. COLES: Seely, Kas., Sept. 4; Fall River, 5; Fredonia, 6.

MISCELLANEOUS.

BLIZZARD: Wilmington, Del., Sept. 1-6.
CENTURY'S EQUINES: Seattle, Wash., Sept. 1-6; Victoria, B. C., 1-6.
W. C. COLE'S EQUINE CURRICULUM: Lincoln, Neb., Sept. 1-6.

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The CARLETON OPERA ENGAGEMENT of Seven Weeks, just closed, has been the MOST SUCCESSFUL ever played in this part of the Country. EIGHTY THOUSAND PEOPLE, including the fashionable element, enjoyed the Theatre and the music.

OPINIONS OF DISTINGUISHED PEOPLE AND THE PRESS ON THE STAR THEATRE:

W. T. CARLETON: "I have no words expressive enough to describe my admiration of your beautiful Star Theatre in all its departments. It is a credit to your good taste and liberality and a model of what a playhouse should be. There can be no doubt as to the continued success of your management if carried on in the same spirit of enterprise now existing. And in wishing you all the success you desire, I am only hoping for what is sure to be consummated."

MANAGER STRASCH: "I cannot help expressing admiration and delight for the co-operation of the Star Theatre, which should be considered a Memorial of Art by the citizens of Buffalo. If you continue to conduct your theatre in such a perfect manner, the exclamation of 'Iago put money in your purse' will be unnecessary, as the Buffalo public will appreciate your efforts and do that for you."

COMEDIAN BIGELOW: "It affords me great pleasure to express my opinion of the construction, management, etc., of your beautiful theatre. While you have taken great pains to provide for the safety and comfort of your patrons, it is unusual for the profession to have the comforts we enjoyed during our engagement."

BUFFALO COURIER: Last evening witnessed the close of what is to be considered a remarkable operatic engagement. The Star Theatre, they say, to have entered on a new era of prosperity. During the past seven weeks not far from 8,000 people attended this playhouse, many of whom had perhaps never before had the opportunity of appreciating its beauty and comfort. The audience were also noticeable for refinement and discrimination, and plainly embraced the best social elements of the city. It had, in fact, become fashionable to go

to the opera at the Star. Nothing was left undone to increase and perpetuate the popularity of the new theatre.

BUFFALO EXPRESS: The seven weeks' engagement of the Carleton Opera Company at the Star Theatre, which was brought to a brilliant close last evening, has been in many respects a notable achievement in local amusement enterprises. The success of this engagement has been equally gratifying to the managers of the Star Theatre, the Messrs. Levi, whose liberal policy in looking after the safety and comfort of the audience has been highly commended, and evidently appreciated. The audience have been as select as were ever gathered in any place of amusement in this city, and other attractions of equal merit with Mr. Carleton's will doubtless insure the continued popularity of this house.

BUFFALO COMMERCIAL: The seven-weeks engagement of the Carleton Opera company closed at the Star Theatre on Saturday evening with great enthusiasm. The audience was the largest of the entire season and standing room was at a premium. The management of the house have every reason to feel encouraged at the auspicious opening of the new regime.

BUFFALO EXPRESS: Standing room only was the rule for late comers at the Star Theatre last night. Last night's audience heeded the desire of the managers to ascertain the time it takes for the Star to be emptied. A stop watch was held as in a race, and from the moment the curtain descended until the last person left the theatre, two minutes and 33 seconds had passed away, "and they did not hurry either" said Manager Strasch, who held the watch.

WE WAITED TO SEE WHAT WE HAD BEFORE BOOKING.

99

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Read What Manager Hutton, of Havlin's Theatre, Chicago, Thinks of "99"

Chicago, Ill., Aug. 30, 1899

To Henry Dickson, Esq.:
We have the pleasure to inform you that your more than clever adaptation of so difficult a theme as Victor Hugo's "Les Miserables" has been read in its French form and in its English reduction, and must say that you have given the American stage the best adaptation of the story it has ever had. The story of Jean Valjean in your play closely follows Hugo's great portraiture, has the same great heart interest and extends a beneficent lesson to all humanity. Your comedy is natural and not obtrusive, and your culminating climax wrought deftly. Your scenery is very artistic, particularly the interior of the convent of Repentance. Again I express my fullest confidence in your success with "99." Sincerely yours, JAS. S. HUTTON, Representing John H. Hutton in Chicago.

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